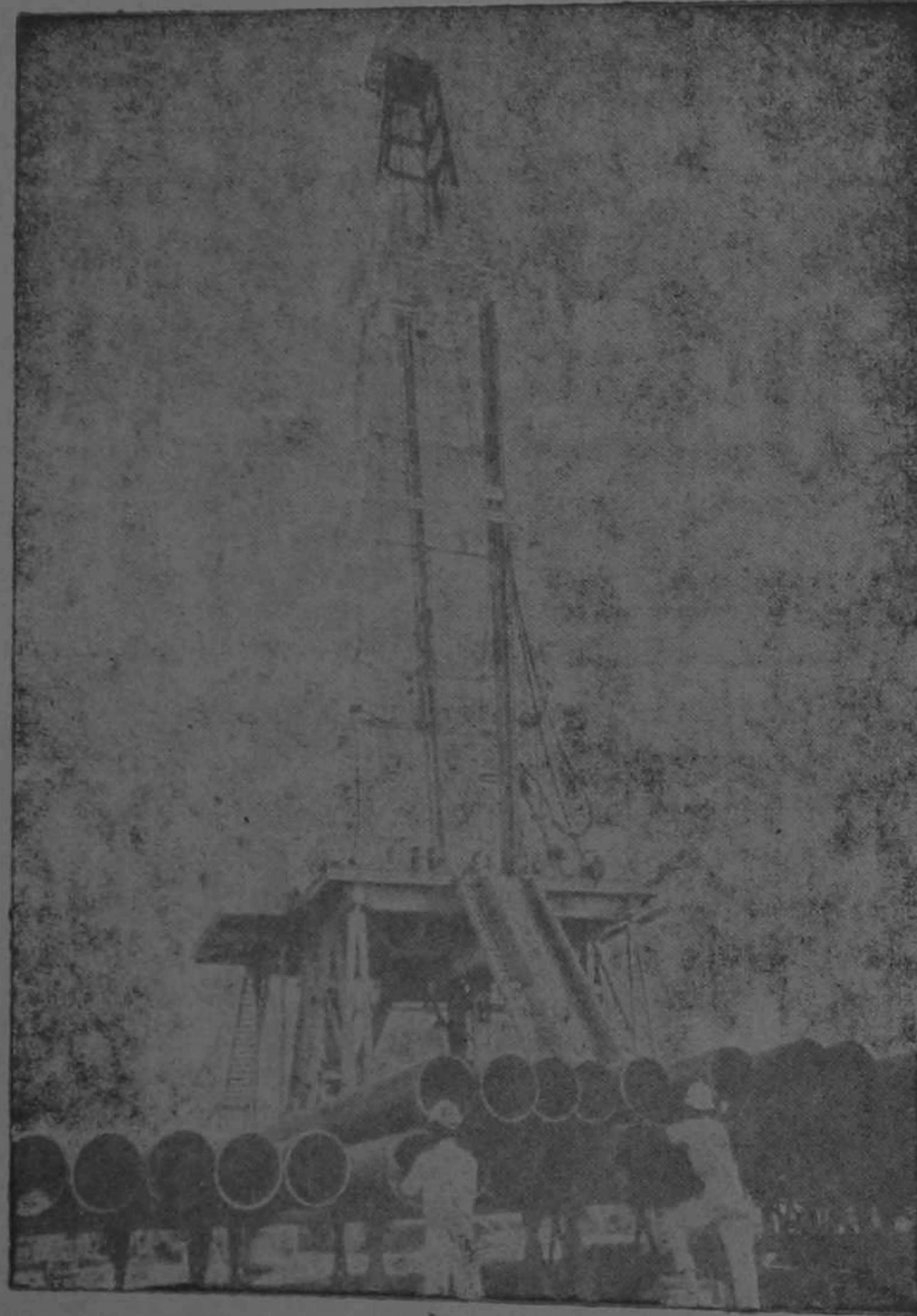


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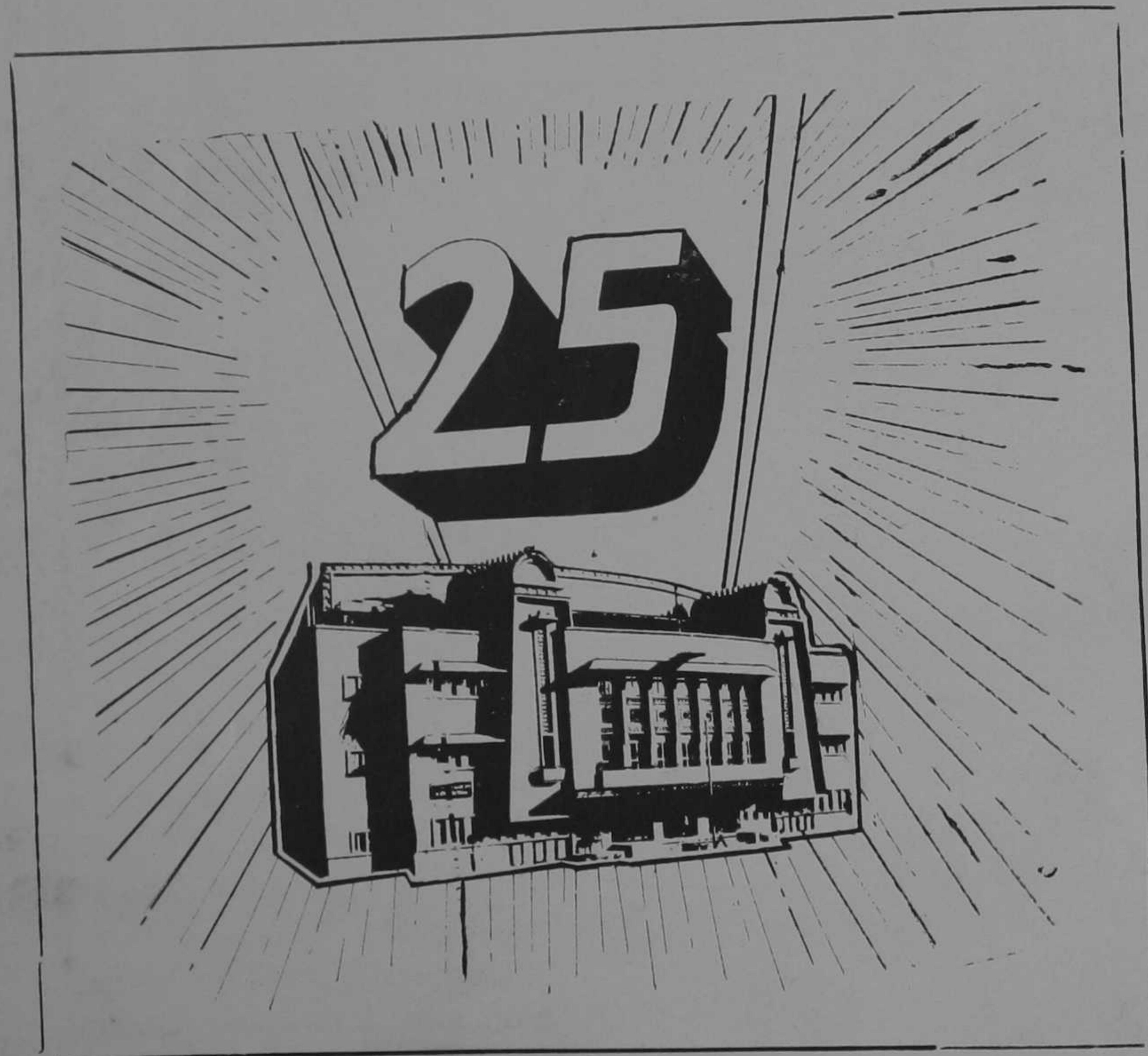
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EDITOR : K. S. MAHADEVAN

Sri Shanmukhananda Fine Arts & Sangeetha Sabha's  
Temple For Music

## SILVER JUBILEE



THE JEWEL IN BOMBAY'S  
ARTISTIC CROWN

## The Hall of Fame - Silver Jubilee

As the Pharaohs of Egypt, the Greeks of antiquity, the Parisians of the Napoleonic era, had set the architectural standards of their times, so too the citizens of North Bombay stamped the seal of their musical genius on the urban skyline of Matunga, by constructing the now famous Shanmukhananda Hall. "Architecture is frozen music", said the famous Prof. A.N. Whitehead (collaborator of Lord Bertrand Russell). And indeed, since the Hall was inaugurated on 22nd August 1963, by Mrs. Pandit, some of the greatest music has been frozen within its walls.

### A Temple

2. As you will see from the picture of the Hall printed on the cover page, it does resemble a Temple- quite fortuitously of course with Lord Muruga on top, guiding from above the tremendous surge of dance, drama and music below Him, day after day, month after month, year after year. No wonder that Pujya Rajaji was moved to call it "A Temple of Music for music by music lovers" - prophetic words since the availability of the Hall has led to the establishment of a

cultural hegemony for North Bombay and also symbolised national integration in the cultural sphere. It has confirmed what Thorsten Veblen called a "belief in an inscrutable propensity or a preternatural interposition in the sequence of events".

### Tryst with Destiny

The Sabha's soaring ambitions were placed in the stellar orbit in 1948, with a stunning leap into celebrity by that genius, Kumri Kamala, and other great artists in that epochal year. As "Shanmukha" put it in its very first issue of April 1975:

"For over 25 years, the aspirations and energies of numberless high-souled persons from every cross-section of cosmopolitan Bombay were ceaselessly directed towards making the Sabha a strong instrument of national integration and culture and erecting a splendid auditorium complete with all amenities. By God's grace, both the objects were achieved. The Sabha kept its appointment with destiny in 1963.

"Rome was not built in a day. The story of the stupendous achievement of the Sabha is a tale of fluctuating fortunes, of lights and shadows, hopes and fears... that sense of mission, excitement and unfaltering courage which impelled those who were concerned in that great task. Their number is legion".

Their valiant efforts are aptly described in the following Tamil quote :

“மெய் வருத்தம் பாரார் பகிநோக்கார்,  
கண் துஞ்சார்,  
எவ்வெவர் தீமையும் மேற்கொள்ளார்  
கருமமே கண்ணாயினார்  
தவமும் பலித்ததம்மா”

Beauty is inseparable from excellence.

### Its Uniqueness

4. The Sabha can claim many "Firsts".

- It is the largest Hall in India with a seating capacity of 3200 and cushioned seats affording perfect comfort; and fully air-conditioned.

- Its acoustic system, scientifically designed, has won acclaim from the likes of Zubin Mehta, Yehudi Menuhin, who are international performers.

- Its membership of 6000 (six thousand) is a legend in Asia, not to speak of the waiting list of would-be members of 2000!

- It is the only cultural organisation that is multi-dimensional in activities—such as a Medical Centre, a Sangeetha Vidyalaya, a Journal that has won international reputation for maintaining the highest cultural standards.

- It provides air-conditioned accommodation to visiting artists to stay in.

### Fine Tributes

5. At the end of this article we present the originals of the opinions of leaders of world-wide renown, about their appreciation of the Hall. These are the unbought graces of this great Sabha, an indication perhaps that it enjoys the benedictions of gods and god-men.

### Silver Jubilee Celebrations 1988—89

6. Naturally, it has been decided to celebrate this grand occasion in a manner that befits the past achievements as well as the Sabha's potential for the future. The Sabha will be celebrating the Silver Jubilee of the "SHANMUKHANANDA HALL" for a year commencing from 22nd August 1988. Slated for the Jubilee Year is a rich cultural feast of Music (Carnatic & Hindusthani), Dance, Drama, Harikatha, etc., by top-ranking artistes, every month from August 1988 to July 1988. (These performances are offered to members against their monthly subscription only, except the Drama Festival). Seminars & Lecture Demonstrations on the above disciplines, Exhibitions of Photographs—the Sabha down memory lane—'Music on Stamps' and 'Musical instruments' plus a research-oriented 'Commemoration Number' are also on the cards. The grand finale of these Jubilee Celebrations will be a Festival of Music, Dance and Drama in August 1989.

In conjunction with the Jubilee celebrations, the Managing Committee and the Board of Trus-

tees propose to mobilise Funds to the extent of Rs. 25-30 lakhs for creating a nucleus for Hospital Project.

### Wide Spectrum Activities

7. In the ensuing pages, the reader will find evidence of the scale and nature of the wide-ranging activities of the Sabha—e.g. in the list of winners of the numerous competitions conducted by the Sabha, its Medical Centre's expanding activities (indicating that culture need not function in a vacuum but could well co-exist with satisfaction of social needs like health).

8. Much the most remarkable of the aspects of its Sangitha Vidyalaya is the importance given to the teaching of classical Hindusthani music. Dozens of students are learning Hindusthani music at the hands of that capable maestro Shri Kartik Kumar, the brilliant disciple of Pandit Ravishankar and now a maestro in his own right, giving sitar recitals in the north. Kartik's personality has attracted a large number of students of both sexes, but what is still more remarkable is that many Vina players of long standing are learning Sitar and they admit that their first love actually helps them to master the new instrument!

## An Achievement

Before an audience consisting of many musicians and rasikas in the Mini-Hall of the Sabha constructed on the second floor, (fully air-conditioned), a score of the Sitar trainees recently presented a unique programme, the merit of which was the perfect synchronisation and the accuracy of the playing. This 1½ hours' programme was not only a feather in the Sabha's cap but a true compliment to Prof. Kartik Kumar's faith in his students. His faith was brilliantly vindicated on that day. The picture below shows the group in action.

## Mini-Auditorium

9. Finally, a word about the Mini-Auditorium. As its name indicates it is an addition to the many useful amenities of the Sabha, maintained and run at not inconsiderable cost. It is very useful for conducting Lec-Dems by visiting artists, seminars and symposiums and also for arranging music performances by young and up-coming artists, for whom the main auditorium may be frighteningly large.

## A Selfless Band

Thus, the Sabha's activities proceed on a wide front. A meed

of praise is due to the Managing Committee, the Trustees and those who are in charge of the Medical Centre, the Sangitha Vidyalaya, the Journal "SHANMUKHA" etc. They have rendered continuous service with unabated zeal for years and years. Posterity will surely salute this fine band of selfless workers, many of whom are well stationed in life, could afford to spend the evenings in posh clubs and Sundays on the beaches, but in stead choose to give all their spare time wholly and unselfishly to the maintenance and betterment of the Sabha's expanding activities. They are of course helped by a competent, well paid staff, among whom the Manager is the seniormost.

A key to the success of the institution is perhaps the fact that it keeps completely out of politics. Small wonder then that, when appealed the great leaders of business and industry, of Bombay respond with flattering alacrity. The Shanmukhananda Sabha and its famed auditorium, are the sparkling jewels in the cultural diadem of *urbs prima indis*.

This Silver Jubilee can well be a watershed in its history.

EDITOR

## Let them Say It - The Great Men & Maestros

### THE SHANMUKHANANDA VISITOR'S BOOK

*The moving hand writes... And having written moves on...*

1. **V. K. NARAYANA MENON** : Secretary, Sangeet Natak Academy, New Delhi.  
The most impressive & spacious Hall I have seen in India. 1964
2. **S. G. BARVE**  
This theatre is a very fine amenity to the cultural life of Bombay City and I offer my sincere congrats to the Sabha for their enterprise in putting it up. 1964
3. **S. BALACHANDER** :  
The audience got thrilled with my recital thanks to this lovely Hall and its perfection 1965
4. **"CHO"** :  
Each and every member of our Club feels proud for having played in this theatre. It is a really wonderful theatre. Its acoustic properties are marvellous. It was a very pleasant experience and I look forward to visiting this place again, to play before such an appreciative audience.  
(Vivek Fine Arts Club) 1965
5. **MAX RUDOLPH** :  
Happy to have performed in this great Hall for a wonderful public. I shall never forget our visit to this fascinating city. 1966
6. **ZUBIN MEHTA** :  
You have a good Hall. I wish you lots of good music in it.
7. **Smt. SAKUNTALA DEVI** :  
This magnificent auditorium-Indeed one of the best I have had the opportunity of performing in the whole world. Really a proud achievement for the country. 1968

8. **YEHUDI MENUHIN** : Happy memories of my concert of 25th June 1969.
9. **KISHORE KUMAR :** I have performed my shows almost all over India as well as abroad but my shows in Shanmukhananda Hall, I feel, gave me great pleasure and inspired me to my best. I have performed more than 25 shows at this Hall I wish the best for this unique Hall of which Bombay should be proud.
10. **JOHN B. HIGGINS :** These are my first concerts for Bombay audiences and I do not have the words to express my pleasure and appreciation. Thanks again for the honour of performing for such discerning listeners in a superb Hall - the best in which I have [performed. (East or West) 1971
11. **G K SUNDARAM :** This is one of the best auditoriums in Bombay which are comfortable and convenient. The efforts of the South Indian community are commendable. It adds to their spirit of public service.  
Lakshmi Mills Co. Ltd.,  
Coimbatore
12. **LALCHAND HIRACHAND :** It is a pleasure to visit the Shanmukhananda Hall, which has become an institution by itself for cultural programmes, particularly music in all its aspects.
13. **VILAYATKHAN :** Music cannot be subjective only, when one is playing for music lovers. It achieves an objectivity of its own. And a Hall like the Shanmukhananda is verily a joy to play in-to play for myself and to play for others.
14. **DILIP KUMAR :** A pleasure, a treat and above all, a great Community Centre-that's what Shanmukhananda Hall has always meant to me-more could be said but there is still more to feel-

15. **AUSTRIAN AMBASSADOR:** I am happy to see that in India, as in Austria the fine arts are considered to be amongst the most important things in human life.
16. **A. K. GOPALAN, M. P.:** This is the finest hall not only in Bombay but India as a whole. I doubt whether a Hall of this nature with all conveniences, not only for conferences but dramas and other cultural performances exists anywhere in India. I congratulate those who are responsible for erecting such a fine Hall.
17. **B. T. RANADIVE  
JYOTI BASU  
P. RAMAMURTHY :** The third conference of CITU was held in the Shanmukhananda Hall, the biggest in India which can accommodate such a large number of delegates. The air conditioning, the acoustics and other conveniences were perfect.
18. **SWAMI CHINMAYANANDHA :** The Reception would not have been so grand without such a splendid Hall.
19. **DR B. RAMAMURTHI  
(Neuro-Surgeon):** I am delighted to be here today in this great Centre of the Arts. We have great pleasure in visiting this unique Centre of fine arts and music embodying greatness in the field of service. It is also a great pleasure to learn about the unique services rendered by the Medical Centre associated with the Sabha
20. **Dr. ZUBIN MEHTA** : Thank you for all of us at the New York Philharmonic-Shanmukhananda Hall and its Caretakers.
14. **காமராஜ் :** திறமையுடன் செயல்படும் உங்கள் எல்லோருக்கும் எனது நன்றி. 1964
15. **எம். ஜி ஆர் :** சில ஆண்டுகளுக்கு முன் இந்தக் கட்டிடத்தின் தொடக்க முயற்சியை நேரில் கண்டவன். அன்று ஆங்காங்கு சிதறிக் கிடந்த கற்களையும் மக்கள் யுத்த காலத்தில் வாழ்க்கையை நடத்துவது போல் தோழர்கள், தொழிலாளர்

கள், உழைத்து இக்கட்டிடத்தை உருவாக்கிக் கொண்டதை இன்று நேரில் மீண்டும் காணுகிறேன். தமிழ் மக்கள் எங்கு இருப்பினும் கலை, கலாச்சாரம், பண்பு இவைகளை ஒரு சிறிதும் மறக்காமல் தங்களது வாழ்க்கையோடு இரண்டற இணைத்துக் கொண்டவர்களாக வாழ்ந்து காட்டுவதில் தலை சிறந்து விளங்குகின்றனர். ஸ்ரீ ஷண்முகானந்தா நுண்கலை, இசை அமைப்பு என்ற பெயரில் அனைவருக்கும் பொது நோக்கோடு தொண்டாற்றுகின்ற தமிழ் பெருங்குடி மக்களை வாழ்த்தி, பாராட்டுகிறேன்.

அன்பன்

எம். ஜி. ஆர்.

16. மா. பொ. சிவஞானம் :

ஸ்ரீ ஷண்முகானந்தா கலையரங்கு என்னைப் பெரிதும் கவர்ந்தது. பிரம்மாண்டமான படைப்பு மாஸ்கோவில் நான் பார்த்த கலையரங்குக்கு நிகரானது. தெய்வன் மயன் நிரூபித்தானே என்று கற்பனை செய்து களித்தேன். சபையின் நிர்வாகிகளை பாராட்டுகிறேன்.

1973

17. டி. கே. பகவதி :

ஆசியாவிலேயே நல்ல பெரிய கலையரங்கான ஸ்ரீ ஷண்முகானந்தா கலையரங்கம் கட்டி முடிக்கப்பெற்று முதல் நிகழ்ச்சியாக எங்கள் "டி. கே. எஸ்" நாடகக் குழுவின் நாடகங்கள் நடிக்கப்பட்டதிலே பெரு மகிழ்ச்சியடைகிறோம். மராட்டிய மாநிலத் தலைநகரான பம்பாயிலே தமிழர்கள் மிகச் சிறப்பான முறையில் கலையரங்கத்தை நடத்தி வருவது அறிந்து ஒவ்வொரு தமிழரும் பெருமைப்படலாம்.

1973

18. மு. கருணாநிதி :

ஷண்முகானந்தா சபையைப் பற்றி புதிதாக என்ன சொல்ல இருக்கிறது? புகழ்மிக்க இந்த சபைக்கு என் வாழ்த்து.

19. சு. இராமசாமி :

(உள்துறை அமைச்சர் புதுச்சேரி)

தமிழ் கலாச்சாரத்துக்கு எடுத்துக்காட்டாக விளங்கும் இம்மன்றம் எல்லா விதத்திலும் சிறப்படைய எனது வாழ்த்துக்கள். 1975

8

## The State of Flux in Contemporary Hindustani Music

By

DR. S. SRINIVASAN, Bombay

As a southerner drawn to performing Hindustani music exclusively, this writer has had the dubious privilege of a rank outsider's position in viewing the goings on. And one can see plenty of paradoxes and dilemmas, pulls and counterpulls, agonies and anxieties, from this vantage seat! This was also reflected in the convocation address of a premier musical organisation of the country held recently in Bombay, but more on that later.

Since most of the readers of these columns are from the South, we may begin with a brief overview of the salient features of the Hindustani vis-a-vis Carnatic systems, and then move on to how the traditionally accepted hallmarks of the Hindustani system are facing problems of acceptance in today's changing milieu and how the intelligentsia within the system refuse or agree to react to them, thus causing the state of flux. In a short article like this, one can only touch on a few aspects, but hopefully the attempt is worthwhile.

### Essential differences

Dr. Ambashankar Nagar, an intellectual connoisseur of music from Gujarat University, has summed up the principal differences between the two systems on three major premises and we can conveniently use them as starting points, although not every one

may agree with them. Firstly, the Hindustani system emphasises the importance of a steady, straight or firm note, whereas the Carnatic system revels in oscillating, wavering or quivering notes. Secondly, the Hindustani system is more swara-oriented while the Carnatic system is more laya-oriented. Thirdly, the Carnatic system has preserved the more ancient devotional and textual elements of singing whereas the Hindustani system has been modified by Parsi-Irani influences in such a way that the element of divinity has been eroded by a beauty-oriented approach.

The first point on the steadiness of a note forms the essence of vilambit alap, which in turn constitutes the very backbone of a typical classical Hindustani recital. A slow tempo can make an impact only if the notes are immaculately pure and smooth. Vilambit is the first item in any classical presentation, whether dhrupad or khayal, and the quality of the artiste's riyaz or sadhakam and temperament is often judged by his vilambit. But in today's fast changing environment, classical Hindustani music faces the danger of meeting its nemesis right here, where precisely it claims its uniqueness. Unlike a Carnatic recital in which an initial bright Varnam can set a lively tempo, the Hindustani recital takes time to warm up. One wonders whether this may test the patience of an average

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urban listener who is forever hard pressed for time. Remedies are being suggested to mitigate this problem without disturbing the basic tenets of the system which will be discussed presently.

The second point of swara dominance in Hindustani music is often boasted about by fanatics but this writer would submit that any good singer must be meticulously swara-conscious, irrespective of the discipline he follows. The third point regarding the lack of divinity element in contemporary Hindustani classical music is already extracting its own price. While bhajans are often included as tail pieces in a Hindustani recital, the lion's share goes to the Khayal which, unlike a Kirtanam, has little if anything to offer for the spiritual satisfaction of the listener, who has to be trained enough to enjoy the abstract beauty of pure swara combinations. This in fact can be a completely independent subject for discussion.

The above points are not brought out as complaints or negative observations but as features around which a state of flux is evolving in the system.

### *The nature of flux*

Hindustani musicians and musicologists are becoming aware of the alarmingly rapid rate of decline in audience response to classical music in the comparatively recent past. While the cause of this malady has been broadly and perhaps correctly diagnosed as the evolution of alternative electronic media of entertainment, especially television and the video, the general impression is that Hindustani music has suffered more than Carnatic in the process. This assumption may or may not be true

but some of the reasons for possible differential may be traced to the attributes of the two systems referred to earlier.

The main supporters of classical Hindustani music today belong to the middle-income-educated, employed strata of urban society. The changes in the life style of these strata in the recent past, their access to alternative mode of entertainment and leisure activities and their perception of classical music as inordinately slow and anachronistic in this fast changing world have been the root cause of their declining support to classical music.

Almost universally, the focus of complaint has been on the slowness of the art form. This brings us to the convocation address mentioned at the outset. Its author, Dr. Ambashankar Nagar, candidly admitted on a national platform like the Sur Singar Samsad that even for someone like him belonging to the older generation, it often becomes a torture listening to the listless singing of artistes in *ativilambit*, while everything else around him seems to be flying at jetspeed. Now there are two aspects to this problem; slowness due to inconsiderate timewasting on the part of the artiste and slowness that is a built-in aspect of melodic exploration. The former is a crime in today's environment and life style, but unfortunately resorted to by very senior singers only to impress on those around that they can do what they want. The latter in contrast has aesthetic components which cannot be and should not be done away with, or else the very foundation of khayal singing would suffer. Happily, however, changes are being made in the style and duration of this phase of singing to suit changing times, thus, characterising the state of flux.

For instance, in the older styles of vilambit singing, plain *aakaar* of each note was all that was allowed. But today, one can hear pleasantly varying versions of other vowels and consonants of the 'bol' or the lyric, with a dash of ornamental *sargam*. While some purists may frown on this, the end result is often refreshingly breezy, yet unhurried. This is one major example of tempered flux without disregard to grammar, entirely in the long-term interest of the art form.

Flux is also evident in swara-laya proportions. While there is no doubt that all music is a pleasing blend of tone and rhythm, the use of the latter element in intelligent variations to add flavour to singing is being encouraged, in a domain where the laya element always played a subsidiary role hitherto. This, however, is not every Hindustani singer's forte, barring of course the instrumentalists, but whosoever has managed the optimum mixture, stands to gain by a new dimension of unusual potential.

#### The dilemma and the balance

It is obvious that as with any art form, the relevance of classical music is going to be judged against the contemporary milieu of values and norms. With the latter changing ever more rapidly by the day, pulls and counterpulls will naturally emerge between those who want to experiment and those who want to conserve. History has told us clearly, however, that the future belongs to those who can look ahead and anticipate and not to those who wait to be overtaken by events.

In the same Convocation as mentioned above, even as the chief guest was pleading for a change of approach to time-worn

ideas, a few senior teachers were seeking to set the clock back. For instance, it is all fine to lament the loss of *gurukulavasa*, but can any one really ask for a genuine *gurukulavasa* practice in today's world? Can the guru afford it, even if he wants it? Or can the sishya afford it? Another was a panacea suggested to improve audience response to classical music, namely, to train all audiences in the classical system—a very laudable ideal, but totally impracticable! Music appreciation courses are certainly needed to keep the system going, but they cannot radically rejuvenate a sagging art form, unless the latter itself meets the audience requirements at least halfway. One cannot expect to stay put and expect the rest of the world to change and meet one on one's own terms. Such attitudes can only hasten the process of consigning classical Hindustani music to the limbo of forgotten things.

Any exercise of self-analysis and course correction is bound to be thankless and full of recriminations. Those who recommend scrutiny of the problem run the risk of being branded as heretics, and those who recommend the status quo the risk of being labelled as ostriches. The need of the hour is to achieve a golden mean, which of course is more easily said than done. No one, but no one, wants to throw away the baby with the bathwater. No one wants to disturb the tranquil qualities that distinguish the classical from the pop. No one wants a *khayal* to become even a semi-*thumri*, not to speak of a *ghazal*. But like the proverbial willow that bends and survives with its resilience, let the *khayal* glow in its resplendent beauty, not with rigid unyielding dated profiles, but as embellished by the myriad imaginations of young intelligent champions who will nurture it through difficult times even if

slightly at the expense of a theoretically set notion of purity of form.

No doubt there will be some casualties in the process. One that is already well accepted by all is the acoustic modification brought about by the microphone. Full throated *aakaar* has suffered in the bargain. This is no doubt a loss, but there have been gains to compensate, like the ease on the ears of the listener seated far away or the larynx of the artiste after a couple of hours of singing.

Gharana barriers are crumbling. While some decry this, there are thousands of others who welcome this natural outcome of a healthy interaction covering all aspects of our socio-cultural life, aided by a free-wheeling communication network. Even a guru cannot, and often does not, compel his disciple to imitate him *in toto*. The latter, being physically away from his guru most of the time due to other pressures of life, gets the inevitable exposure to other forms of artistic expression with their salutary effects on music making. This is

true in Carnatic music too, but more so in Hindustani, because unlike a kirtana, a *khayal bandish* has no rigid contours, and relies almost solely on the artiste's visualisation potential.

All in all, it is a happy augury today for Hindustani classical music in general and *khayal* singing in particular that a new generation of progressive looking artistes have entered the arena, not necessarily with the idea of making a living out of it as they often have other means of livelihood, but with the true intention of giving—and of course receiving—satisfaction at the feet of the Goddess of Music through a process of controlled variations of the norms set long ago. Short-term resistance to their efforts notwithstanding, it is clear that this exercise which is already well under way, is only going to infuse hope into a system that would otherwise languish. This generation of performers is eagerly looking up to the elders, not to be put down with a cynical jeer, but to be encouraged with a benevolent nod or a magnanimous pat on the back, which it richly deserves.





## Tyagaraja - poet of Epic proportions

By

M. K. CHUBBY RAJ

Some scholars opine that Tyagaraja was no poet. Perhaps they mean that he did not scale the heights attained by the greatest poets. This is but partially true. Yet it should not be forgotten that with Tyagaraja, devotion came first, music followed and poetry brought up the rear. Addressing Rama, Tyagaraja himself sings, in *Epaniko (Asaveri)* of his life's mission and purpose: "True, Valmiki and other sages have sung your praise; their songs may also be good and worthy of the appreciation of pious devotees; but how can my yearning (to sing of you) be satisfied?" Therefore, to apply the traditional and time-worn rules to his kriti-s and declare that he was no poet is neither fair nor correct.

### A Maha Kavya

There are exacting tests to determine a MAHA KAVYA. If they are applied to the kriti-s of Tyagaraja, it will be seen that his kriti-s, taken as a corpus, do constitute a MAHA KAVYA and that Tyagaraja consequently takes his rightful place among other great Telugu poets.

### Pancha Bhootatva

What is a MAHA KAVYA? A Kavya to bear the title of a MAHA KAVYA, must have at least five elements (Pancha Bhootatva) in it. They are: (i) DHWANI or SABDHALANKARA (euphony); (ii) KATHA or a fable to tell; (iii) KALA or artistry; (iv) AITHIHASIKA ARTHA or narration of something universally applic-

able and palpable; and (v) ADHYATHMIKA ARTHA or Parabolic Abstraction which transports the reader into the plane of noumenon from that of the phenomenon.

### DHWANI

Euphony is of the foremost importance in a MAHA KAVYA. Poetry is not in the meaning but in the sound; and yet it is not merely sound but has meaning. It should have the power to attract and grip the hearer and reader by an agreeable or pleasing sound. Also, it should leave something to the imagination and the intelligence of the reader. Even a casual reading of the kriti-s of Tyagaraja which are all in metrical patterns brings out this quality.

Though this can be illustrated with many examples, only two are mentioned here.

*Vandanamu Raghunandana* is a piece set in the raga Sahana. Even without singing, a bare recitation of the kriti will cast a poetic spell on us. *Ela Nee Daya Radu* in Atana is another example of rhythmic charm. Examples which demonstrate Tyagaraja's mastery over the choice of words and the appositeness of sound and sense in them are innumerable.

### Katha

A MAHA KAVYA has necessarily to tell a story. There is no need to grope for "stories" in Tyagaraja's kriti-s. They

abound in references to the incidents from the Valmiki Ramayana. His kriti-s themselves, arranged in proper order, would be "Tyagaraja Ramayana".

### Kala

The third characteristic of a MAHA KAVYA is artistry. Elegance of diction and turns of expression Tyagaraja had in abundance. He had the gift to reflect the images within him as a mirror does. He practised at the same time economy of words. Not only can he alliterate, pun and allude but he also uses apt similes, proverbs and doubles entendres.

Yati-s in his kriti-s are simple. Unlike in the works of Prabhandha Kavi-s and Nataka Kavi-s, in his kriti-s Yati-s do not generally come in the middle of the sentence nor in the middle of sabdhasamasamulu-s. After one sound has ended, the new sound commences with a yati. Dwip-rasa and triprasa are common in his kriti-s.

Tyagaraja's flights of poetic fancy are remarkable. By themselves they would make his kriti-s worthy of detailed study. To illustrate this quality are his *Sarivedalina (Asaveri)*, *Brova Bharama (Bahudari)*, *Manamuleda (Amir Kalyani)*, *Sri Ramadasasoham (Dhanyasi)*, *Parakunikela (Kiranavali)*, *Alakalalla (Madhyamavati)* and *Vachamagocharame (Kaikavasi)*.

Volumes can be written on the unique appeal his words have to our aesthetic sense but constraint of space permits no further elaboration.

### Aithihasika Artha

Great poetry by implication has to be all-relevant, universally applicable and pal-

pable. It should not be romantic, trivial or abnormal. Let us examine this aspect in a few of Thyagaraja's kriti-s.

In *Sukhi Evvaro (Kanada)* he says the happy man is he who does not swerve from truth, who is the servant of the world, and who does not distinguish diverse religions. Does this not evoke memories of Gandhiji in us?

He anticipated Leo Tolstoy when he sang *Rukalu Padivelu (Desya Todi)*; in it, he says that a man, "even if he reigned over a wide realm needed no more than three cubits of earth".

He asks: "Will the dirt of inner *droha* and *vanchana* disappear by daily dips in the Ganga" (*Dhyaname - Dhanyasi*). Or, he asks: "Who knows the true Bhakti marga?—not those who, with conceited cleverness and pretended devotion, lisp that the world is an illusion?" (*Evaru Teliyanu-Punnagavarali*). "Tell me", he asks Rama, "does the mother come to the baby? Or does the baby run to the mother?" (*Tanayuni Brova - Bhairavi*). This would incidentally bring to our mind Francis Thompson's 'The Hound of Heaven'.

His kriti-s are thus full of profound truth universally applicable. There are yet other kriti-s like *Buddhi Radu (Sankarabharanam)* and *Ranidi Radu (Manirangu)* replete with ever topical philosophical concepts. Thousands of wise epigrams and pithy aphorisms sparkle in his compositions like diamonds set in a jewel.

### Adhyathmika Artha

Parabolic Abstraction is the hall-mark of all great poetry. In the Valmiki Rama-

yana, Sita is the *Atma* separated from the *Paramatma*. Ravana represents the *Dasa Indriyas* or the ten characteristics, five positive (right) and five negative (left) which can only be reined successfully by being under an *A-shoka* shade!

*Nowka Charitram* and *Prahlada Bhakti Vijayam* are two brilliant *geya natakas* (musical or dance dramas) composed by Tyagaraja. The first is partly his own poetic fancy and partly from the *Bhagavata*. It was written to emphasise the importance of complete surrender unto God (*Ananyas-chintayantomam* . . . . . Gita, IX, 22) When the Gopis (Jeevatmas) became proud and distanced themselves from Krishna (Paramatma), darkness enveloped them, the boat in which they were disputing themselves developed leaks caused by the storm and rain. Not until they totally surrendered themselves - *saranagati* - unto the Lord, were they saved.

In the second musical play, *Prahlada* Tyagaraja placing himself in the position of Prahlada, does not sing about Narasimha but sings about Rama (and Hari) who came after Narasimha! The play itself is a splendid depiction of "gnana vairagya vijnana sadbhakti."

Besides these two plays, for parabolic abstractions of *Prapatti* and *Sakshatkara*, *Sadhinchine* (Arabhi) and *Endaro* (Sri) may be listened to. In fact, in the *Sri raga pancharatna*, Tyagaraja has captured the form of the Divine in sound.

The word *Brahmanandam* in the *anupallavi* of *Endaro* refers to a stage beyond *Advaita*. In the *charana* starting with *Patitapavanudane*, he alludes to *Sakshatkara* by hinting that the Way (true path) and the Goal are the same. The transcendental bliss of union in separateness is indicated in the *charana* commencing *Hoyalumeera*. In the penultimate *charana*, Rama is pointed out as the essence of all scriptures.

Like Jesus, who said "I am the son of God", and Buddha, who said "I belong to the lineage of Bodhisatvas". in *Sitamma Mayamma* (Vasanthha) Tyagaraja sings that for men like him, Sita and Rama are parents while Lakshmana, Bharata, Aajaneya and others are brothers and relatives.

Thus his *kriti*-s are filled with sublime intimations of immortality, of *adhyathmika artha*. We read between the lines and realise the quintessential truth.

### Maha - Kavi

Because of the intermingling of music and poetry in Tyagaraja *kriti*-s, critics have given secondary importance to his poetry. One has to lift the veil of music to admire and appreciate his poetry. A careful examination of his compositions show that the five elements, which have to combine to make great poetry, are all patently present in his *kriti*-s. Tyagaraja was in truth, a *Kavi Chakravarti*.

## Origin and Development of Todi Raga

By

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and

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Somanatha's Dhyana sloka for

Todi Raga is as follows :

"Kalita vipanchi vipine  
lalita harina runambara harini  
dhavalanga raga rachana  
mridu vachana bhushita todi"

Todi raga devatha is to be contemplated in the form of a young lovely damsel of green colour bewitchingly decorated with the most attractive ornaments. Wearing a golden yellow dress, she is surrounded by deer. As the raga is to be sung usually at midday, the *Ragini* picture shows a nymph standing in an open landscape in the brilliant sun clothed in a snow-white saree perfumed with camphor. In her hands she holds a *Vina*. As the musician sings or plays Todi, he is required to conjure up before the audience this picture.

### Origins

Todi raga presumably derives its name from a tune originally belonging to the Toda people who are of non-Aryan origin and perhaps still survive in parts of Chotta Nagpur and the Nilgiris. Its name changed to *Todika* during the period preceding the Mohammedan invasion of India, but became "Todi" again under the Muslim rule. Amir Khusru, the court musician of Allau-din Khilji, (13th cent.) made a very interesting innovation in introducing a number of melodies by crossing Indian ragas with

Persian airs and one such was *Turushka Todi*.

There is no doubt that Todi raga is of very ancient origin. It corresponds to the Phrygian mode of Greek music. It finds mention in the musical texts ascribed to Brahma, Bharata and Hanuman, all prior to the dawn of the Christian era. In different musical treatises, Todi raga is referred to under diverse names such as *Todii*, *Turushka Todi*, *Todika*, *Chaya Todi* etc. *Shadja Grama* roughly corresponds to modern *Kharaharapriya* which in *murchana* represents Todi. In Bharata's *Natya sastra*, Todi is considered as a *Suddha Raga*.

However, there is no mention at all of this raga in *Matanga's Brihaddesi* or *Tulaja's Sangita Saramrita*. In most early works, Todi is invariably given the status of a *Janya raga*, being regarded variously as a derivative of *Panchama Kannadagaula*, *Dipika*, *Vasanthha* etc. According to *Sangita Makaranda* by Narada, it was called *Troti* under the *Mela Panchama*. *Ramamatya's Svaramelakalanidhi* refers to this raga as *Turushka Todi* and puts it under the *Mela Kannadagaula*. According to *Ragamela* by Meshakarna, Todi is a *Sthree raga* (feminine) and a *janya* under the *Mela Dipika*. *Pundarika Vitthala* also

regards Todi as a Sthree raga but under the Mela Hindola. Narada's Pancha Samhita puts Todi under the Mela Vasantha and so does Damodara Misra Parsvaveva, the author of *Sangita Samaya Sara*. The first to refer to Todi as a Sampurna raga in his scheme of 20 Ragangas. He also mentions about the great popularity of Todi during his time as a raga capable of evoking the emotion of joy.

Todi finds mention as a Mela raga or the first time in Lochana's *Raga Tarangini* forming the 2nd Mela in his scheme. Bhavabhakta, too, assigns to Todi the Mela status and this view is shared by Somanatha in his *Ragavibodha*. In fact the description of this Raga as found in *Ragavibodha* closely corresponds to the akshana and lakshya of the present day. Todi kritis of the Musical Trinity are based on the characteristics of this raga as expounded in *Raga Vibodha* and *Sangiha-chudamani*. Although the idea underlying the present system of 72 Melakartas was suggested by Venkatamakhi, according to his Asampurna Melapaddhati, he propounded only 19 Melas in the first instance among which Todi did not find a place. When his grandson Muddu Venkatamakhi enlarged and perfected this system, it was included as the 8th Mela under the name Janatodi. In the *Sampurna Melapaddhati* formulated by Govindacharya, too, Todi forms the 8th Mela but under the title Hanumatodi. In Tamil music, Todi corresponds to Vilarippalai.

A very interesting anecdote concerned with Todi raga relates to a musician at Serfoji's court in Tanjore known as Todi

Sitaramayya, so-called because of his comparable exposition of this Raga. When the musician ran into financial difficulties, he could obtain a loan from the money-lender only by pledging his favourite raga i.e. agreeing to a condition that until the debt was discharged, he would not sing Todi before anyone else. When the king came to know of this, he was amused by the cuteness of the money-lender and he not only paid up the loan on Sitaramayya's behalf, but also rewarded the money-lender for his sense of musical values.

Thus Todi has undergone many vicissitudes from the earliest times to the present day. It does not seem to have been handled by Jayadeva (12th century) and the Tallapakkam Composers (15th cent.) Kshetragna (16th cent.) has used it rather sparingly compared to many other ragas. Todi attained its maximum popularity at the time of the Trinity, i.e., Saint Tyagaraja, Muthuswami Dikshitar and Syama Sastrigal (18th cent.). Tyagaraja has composed 21 songs in this raga which is much more than his songs in any other raga. One of Tyagaraja's songs, in Todi, 'Kotinadulu' is interesting from the standpoint of the aptness of the use of this raga for the kriti. In his Arabhi song 'Nadasudha', there occurs the phrase 'Vararagamu Kodandamu' by which Tyagaraja compares the system of superior ragas or rakti ragas to Rama's bow. Though Tyagaraja accepts the scheme of 72 melas, he speaks of only 'vara ragas', as forming the Kodanda. The first or earliest raga in that system or the lowest in the arrangement with all Komala swaras would be Todi. When Rama struck the earth with his bow, the

end of the bow must have been the lower end. Todi is therefore the significant or appropriate raga for referring to Dhanushkoti or the bow's end.

An important feature of Tyagaraja's songs in Todi is that each gives a picture of different facets of the raga with eduppu in different swaras. Thus.

'Aragimpave'	starts with	Madhyasthayi	Shadja
'Varidhi niku'	"	"	Rishabha
'Karuna juda'	"	"	Gandhara
'Kaddanuvuriki'	"	"	Madhyama
'Jesinadella'	"	"	Panchama
'Dachukovalena'	"	"	Dhaivata
'Koluvamaragada'	"	"	Nishada
'Tappi pradiki'	"	Tara	Shadja

Like Tyagaraja, Muthuswami Dikshitar too, has composed a number of kritis in Todi raga, though not so extensively. In the case of Dikshitar's songs also, each has a different eduppu in different swaras. Thus :

'Vedaranyesvara'	Adi	starts with	Tarasthayi	Shadja
'Sri Subrahamanyo'	Adi	"	MadhyaSthayi	Gandhara
'Mahaganapatim'	Rupaka	"	"	Madhyama
'Palayamam'	Rupaka	"	"	Panchama
'Dakshayani'	Rupaka	"	MandraSthayi	Dhaivata
'Ramachandraya'	M. Chapu	"	MadhyaSthayi	Dhaivata
'Kamalambike'	Tisra Eka	"	"	Nishada

Syama Sastri has composed only two songs in Todi raga.

'Ninne Nammi nanu'	M. Chapu	starts with	MadhyaSthayi	Panchama
'Karuna nidhi'	Adi	"	"	Shadja.

Swati Tirunal has composed 7 songs in Todi. Three of these viz., 'Bharai Mamava' (Navaratri kriti), 'Mandharadhara' and 'Samodam' start in Tara Sthayi Shadja while the rest viz., 'Deva Deva mam', 'Pankajaksha', 'Sarasijanabha' and 'Sri Ramachandra' start in Madhya Sthayi Shadja.

At present Todi takes the notes of :

Shadja	Suddha Rishabha	Sadharana Gandhara	Suddha Madhyama	Panchama	Suddha dhaivata
256*	273*	303*	341*	384*	409*
					Kaisiki
					Nishada
					455*

(\* vibrational values)

These vibrations have been derived by observations on the Sonometer, This raga takes, except for Shadja and Panchama which are immutable, notes on the scale which are all flat.

Through the process of Sruti Bheda, Todi give rise to the following ragas if all the 6 notes are taken for Graha Bheda.

Rishabha	—	Kalyani mela
Gandhara	—	Harikambodhi
Madhyama	—	Natabhairavi
Panchama	—	Suddha bhavani with both Madhyama
Dhaivata	—	Sankarabharana
Nishada	—	Kharaharapriya

Thus Todi raga can be rightly called a Sarva Svara Murchchanakaraka Mela raga.

If only 5 notes (leaving Shadja and Panchama) are taken for sruti bheda, we get the following ragas :

Ri-Ga-Ma-Da-Ni-Ri	Mohana
Ga-Ma-Da-Ni-Ri-Ga	Madhyamavathi
Ma-Da-Ni-Ri-Ga-Ma	Hindolam
Da-Ni-Ri-Ga-Ma-Da	Suddhasaveri
Ni-Ri-Ga-Ma-Da-Ni	Suddha dhanyasi.

Todi is one of the Ghana ragas which gives unlimited scope not only for extensive raga alapana and Tana, but also for niraval and as such it is one of the favourite ragas for the exposition of Pallavi. The following are highly apt passages for niraval in different compositions.

**(a) Tyagaraja's Compositions**

"Tambura chekoni gunamula cheluvandha paduchu"- *Kuluvamagagada.*

"Saramaina Divyannamu shadrasayuta bhakshanamulu"- *Aragimpave.*

"Asa kannetri nannela inchutakamunu" - *Jesinadalla*

Nemamuna paricharya nerpuna pogaduvela" - *Dachukovalena*

**(b) Muthuswami Dikshitar's compositions**

"Sanka chakra gada padma vana malam" - *Sri Krishnam Bhaja*

"Balachandra sekhari bala paramesvari" - *Palayamam*

"Diksha santhushta manase dhinavana hasta sarase" - *Sakshayani.*

**(c) Syama Sastri's Compositlons.**

"Kamakshi kanchadalayatakshi" - *Ninne namminanu*

"Devi komala mridu bhashini" - *Karunanidhi.*

Todi is a very versatile raga, all pervasive in its scope and as such we meet with almost all types of compositions in this raga. The following are examples ;

1. Adi tala varna — 'Eranapai' by Patnam Subramanya Iyer
2. Ata tala varna — 'Na midha dayayunchi' by Ponniah Pillai
3. Pada Varna — 'Danike taguna' by Ponniah Pillai
4. Jatiswara — by Swati Tirunal
5. Swarajati — 'Rave Himagirikumari' by Syama Sastri
6. Devarnama — 'Enu danyulo' by Purandaradasa
7. Tarangam — 'Jane bhuvana srushti' by Narayane Tirtha
9. Padam — 'Kanna nivu' by Kshetragna
9. Javali — 'Balumiyala balamani' by Pattabhiramayya
10. Tillana — by Ramanathapuram Srinivasa Iyengar.

Thus Todi raga has been one of the earliest ragas to be found in practice and also mentioned in treatises on music. That Tyagaraja alone has composed more than thirty compositions in this raga shows the popularity Todi raga had attained by his time. At present, there are more than 300 compositions in this raga.

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**The Concept of Mela \***

BY

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*Mela* is the notion of an abstract grouping of *svara*-s which serves as the basis for the classification of *rāga*-s. After the decline of the *grāma* concept which prevailed in the *jāti-mūrcchanā* age, *mela* emerged as the principle of classifying the melodies. In this paper my effort would be to present the concept of *Mela* as it was envisaged originally and to indicate how it gave place to a slightly different basis of classification later on. In doing so I would make an attempt to clear certain misconceptions about the earlier *mela* system—in other words, I would attempt to present it in the correct perspective.

We first observe the *Mela-Janyarāga* system of *Rāga* classification in the *Svara-melakalanidhi* of Rāmāmātya (1550 A.D.) From another work of almost the same period, namely the *Saṅgītasudhā* attributed to Raghunātha Nāyaka, we gather information about an even earlier work, the *Saṅgītasāra* of Vidyāraṅyasvāmī, which also seems to have made use of the *Mela-Janyarāga* system. However, it is only in the *Rāgavibodha* of Somanātha that we find anything which approaches a definition of the term *Mela*. Somanātha describes

*mela*-s as possessing a regular pattern or form, *kramarūpa* (R.V. 3. 1 a). In his own commentary, the *Viveka*, the author elaborates that *mela*-s are specific *svara* arrangements which are the basis on which *rāga*-s are collected together and divided.<sup>1</sup>

That is, a *mela* is an artificially created set of *svara*-s drawn from a number of *rāga*-s which share at least some of them in common. Having created this theoretical entity called *mela*, the *rāga*-s from which it has been built up are designated as its derivatives or *janya*-s. *Janya* here does not mean that these *rāga*-s actually originate in the *mela* which is chronologically older to them, but *janya* simply means that these *rāga*-s can be logically derived from the given set of *svara*-s or *mela* and are therefore called its derivatives. *Mela* thus is an abstraction conceived of purely for the purpose of classification, and has none of the attributes of a concrete melody. Just as individual tunes are collected together under a *rāga*, *rāga*-s which have intervals in common can be grouped under a *mela*. But while the concept of *rāga* includes much else besides a sequence of *svara*-s, *mela* is nothing more than a set of *svara*-s.

\* This article is based on the talk delivered on August 2, 1981, at the Inter-State Music-Dance Festival and Conference held at Madras.

Elaborating his definition of *mela* further Somanātha<sup>2</sup> states that they are *kramarūpa-s*, *krama* meaning the arrangement of *svara-s* in the ascending order of pitch (not inverted or haphazard).

Thus *mela* represents a collection of *svara-s* abstracted from *rāga-s* sharing them, and arranged in a regular ascending order.

While this definition is quite basic, an equally fundamental and practical definition has been given by Veṅkaṭamakhī.<sup>3</sup> He<sup>3</sup> too defines *mela* as the grouping of the seven *svara-s*—*śaḍja*, *ṛṣabha*, *gāndhāra*, *madhyama*, *pañcama*, *dhaivata* and *niṣāda*.

He describes the construction of a *mela* from a theoretical starting point. He<sup>4</sup> states "In the order take *śaḍja* first; Then, out of the four *svara-s* (positions) situated next to *śaḍja*, take any two. Of these the preceding one is called *ṛṣabha* and the one which follows is called *gāndhāra*. Veṅkaṭamakhī is referring to the four positions of potential *svara-s* that lie between *śaḍja* and *madhyama*. Of these any two are to be taken for fixing the *ṛṣabha* and *gāndhāra*. Whichever two are taken, whether the first and second, first and third, or second and third, etc., the lower *svara* is designated as *ṛṣabha* and the higher *svara* is designated as *gāndhāra*. Among the four positions between *śaḍja* and *madhyama* the first one always bears the name of *śuddha-ṛṣabha*. The second one can be called either *pañcaśruti-ṛṣabha* or *śuddha-gāndhāra*, the third one can be called *śaṭśruti-ṛṣabha* or *sādhāraṇa-gāndhāra*. The fourth has only one name, *antara-gāndhāra*. Now even if the second and third positions were to be chosen, we cannot designate them as *śuddha-gāndhāra* and *śaṭśruti-ṛṣabha* respectively,

as the rule has been laid down that the lower *svara* has to be called *ṛṣabha* and the higher one *gāndhāra*. So, of the two positions chosen, the first one should be referred to as *pañcaśruti-ṛṣabha* and the second one as *sādhāraṇa-gāndhāra*. *Ṛṣabha* and *gāndhāra* names cannot be indiscriminately assigned to the *svara-s* between *śaḍja* and *madhyama*. Thus, in any given set of seven *svara-s*, *ṛṣabha* is by definition, the *svara* immediately higher in pitch to *śaḍja*, and *gāndhāra* the *svara* next to *ṛṣabha*. And hence there is no possibility of anomalies such as a *mela* with *śaṭśruti-ṛṣabha* and *śuddha-gāndhāra* as the second and third *svara-s* arising or being conceived. (See South Indian Music. Book III, pp. 40-41).

After selecting one *ṛṣabha* and one *gāndhāra*, one of the two *madhyama-s* has to be selected, followed by *pañcama*. Then Veṅkaṭamakhī refers to the four potential positions of *dhaivata* and *niṣāda*, of which two have to be chosen. As in the case of *ṛṣabha* and *gāndhāra*, the lower one is called *dhaivata* and the higher one *niṣāda* (C.P. 4,47cd-49c).

From Veṅkaṭamakhī's definition we gather three important points. Firstly, a *mela* has to have all the seven *svara-s*, *śaḍja*, *ṛṣabha*, *gāndhāra*, *madhyama*, *pañcama*, *dhaivata* and *niṣāda*. Secondly, the *kramarūpa* or the arrangement of the *svara-s* in the order of increasing pitch does not have to be separately stated as the names *ṛṣabha*, *gāndhāra*, *madhyama*, themselves imply it. The third point we note is that there is no mention of *avaroha* in connection with *mela*, which means that we are dealing, with a theoretical concept here, namely, the listing of the seven *svara-s* in the ascending order, and not with a practical notion of ascending and descending movements of melody.

The first point we noted, namely, the *sampūrṇa* condition or the incorporation of all the seven *svara-s* in a *mela*, makes it clear that the term *asampūrṇa-mela* is a misnomer (see S.I.M., Book III, p. 49). One cannot coin the term *asampūrṇa-mela* since, by definition a *mela* has to have all the seven *svara-s*. However, it is easy enough to perceive how such a name came to be invented. In the early stages of the *Mela-Janyarāga* classification, when a *mela* was created for classifying certain *rāga-s* having *svara-s* in common, it was given the name of the most prominent of these *rāga-s* (cf. S.M.K. 4.2). *Bhūpāla*, for instance, was the most prominent of all the *rāga-s*, taking all or some of the following *svara-s*—*śaḍja*, *śuddha-ṛṣabha*, *sādhāraṇa-gāndhāra*, *śuddha-madhyama*, *pañcama*, *śuddha-dhaivata* and *kaiśiki-niṣāda*. And so the *mela* under which these *rāga-s* were grouped was given the name *Bhūpāla* even though *Bhūpāla-rāga* had the two *svara-s* *madhyama* and *niṣāda* omitted from it (see C. P. 5. 11 and 4, 111-112). *Bhūpāla-rāga* was an *asampūrṇa-rāga*, but that should not lead one to designate its *mela*, which merely bore the name *Bhūpāla*, as an *asampūrṇa mela*. Similarly *Mukhāri-rāga* gave its name *Mukhāri* to its *mela*, and not its characteristics as a *rāga*. All *mela-s* were given the names of the most prominent of their *janya-s*. This explains why Veṅkaṭamakhī named only nineteen of the seventy-two *mela-s*, these being the only *mela-s* which had *janya-s*, the other fifty-three having no *rāga-s* to classify.

But in later works like *Saṅgrahacūḍāmaṇi* attempts were made to do away with the nomenclature of *mela-s* based on the names of *asampūrṇa-janyarāga-s*. In the process we find the terms *melakartā* and *melādhi-*

*kāra* emerging. These words occur frequently in Govinda's *Saṅgrahacūḍāmaṇi* while the term *mela* occurs rarely. *Melakartā* literally means 'maker of *mela*' and *melādhi-kāra* means 'that which has a right over the *mela*'. The two terms are used almost synonymously. Both seem to refer to *rāga-s* which were considered fit to confer their names on the *mela-s*. This development seems to have resulted from the search for *rāga-s* which would reflect the *svara* arrangements of the *mela-s* faithfully so that the latter may be named after them, instead of after *asampūrṇarāga-s*, however popular they may have been. But once the effort is afoot to make *rāga-s* conform to the theoretical postulates of *mela*, soon the two notions merge and quite often we find the *melakartā-s* or *melādhi-kāra-s* being identified with their *mela-s*. At any rate they are given a unique status apart from the other *janya-rāga-s* of the *mela-s*. This development is apparent even from a cursory glance at the treatment of *mela* in the *Saṅgrahacūḍāmaṇi*.

In the third chapter of the *Saṅgrahacūḍāmaṇi*, the author first enumerates the names of the twenty-two *śruti-s* and the *svara-s* located on these positions. He then takes seven 'prakṛti' and twenty-three 'vikṛti' *svara-s*. Based on these he proceeds to draw out a 'mela-prastāra' (p. 27). Finding that this results in a huge number of *mela-s*, he adopts the scheme of seven *prakṛti* and nine *vikṛti svara-s*. The *prastāra* based on these, he states, results in seventy-two *melakartā-s*' (p. 41, verse 16). After running through this *prastāra* he declares that he would enumerate the names of the well known 'seventy-two *melādhi-kāra-s*'<sup>6</sup>. He begins the list with the names of the 'melakartā-s' which take the *śuddha-madhyama*.

The list consists of the names *Kanakāṅgi*, *Ratnāṅgi*, etc., ending with *Kosalam* and *Rasikapriya*. Then he proceeds to describe the 'lakṣaṇa' or characteristic of the 'melakartā-s' or 'melādhikāra-s' *Kanakāṅgi*, etc. Here he refers to them as the 'mela-s' of *Kanakāmbari* etc.<sup>6</sup> The *lakṣaṇa-s* include completeness (*sampūrṇā*) of *āroha* and *avaroha*, *graha*, *aṁśa* and *nyāsa*. *Kanakāṅgi* which is the 'mela of *Kanakāmbari*' is described regarding all these aspects. And in this entire description of the seventy-two *melakartā-s* the term *mela* too is used indiscriminately.<sup>7</sup>

Govinda seems to be having the concept of *mela* in mind when he takes the *prakṛti* and *vikṛti svāra-s* and draws out their seventy-two *prastāra-s* for *rāga-s* do not result from *prastāra-s*. When he comes to the *lakṣaṇa* of the *melakartā-s* he is speaking of *rāga-s*, since *mela-s* have no *lakṣaṇa-s*. But while giving the *lakṣaṇa* of the *melādhikāra* or *melakartā rāga-s* he would dissociate them from other *rāga-s* of a *janya* nature, and so he calls *Kanakāṅgi* the *mela* of *Kanakāmbari*. The *melādhikāra-rāga* *Kanakāṅgi* is no longer considered as *janya-rāga* like *Kanakāmbari*. Having given its name to its *mela*, it can no longer be equated in status to the other *rāga-s* of the *mela*. Thus the list of *janyarāga-s* of a *mela* does not include the *melādhikāra-rāga*. This is a big change from Veṅkaṭamakṛt's system in which even the most prominent *rāga* of a group which gave its name to the *mela* is treated as a *janya* like the other *janya rāga-s*. And in the *lakṣaṇa gita-s*<sup>8</sup> of the *rāga-s*, the distinction between *melādhikāra* and *janya*, is kept up.

We find the conditions of *mela*, namely *sampūrṇatā* and *kramarūpa* being incorporated as the *lakṣaṇa-s* of *melakartā-rāga-s*.

A *melādhikāra* or *melakartā* must have a *sampūrṇa āroha* and *avaroha*, that is all the seven notes must occur in its ascending] and descending scalar formula and they should occur in the proper order and not in *vakra* or zigzag patterns.

In this connection it is interesting to see Subbarāma Dikṣitar's account of *Rāga* classification. While dealing with the subject of *Rāgavibhāga* (p. 87) he mentions a class of *rāga-s* called *Rāgāṅga-rāga-s*. According to him (S.S.P., p. 88) these are *sampūrṇa-rāga-s* coming down in the tradition of *grāma-rāga-s*. They are called *janaka-rāga-s* and *mela-rāga-s*. The *rāgāṅga-rāga-s* are of different types, *sampūrṇa*, *śāḍava-sampūrṇa*, *auḍuva-sampūrṇa* and *vakra-sampūrṇa*.

He then gives an example of each variety. Here we find that the concept of a *janaka-rāga* has been derived. We saw two stages in the development of *rāga* classification, the *mela-janyarāga* system, and the *mela-melādhikāra-janya* system. Now for the first time we come across the *janakarāga-janyarāga* system. The difference between this new system and its forerunners is that now, for the first time, a *rāga* is classified as the *janya* of another *rāga*. Although this development is latent in Govinda's system, in which *melādhikāra-s* are given a status distinct from that of *janyarāga-s*, Govinda himself considers *mela* alone as the parent body. Nowhere in the entire section on *janyarāga-s* (pp. 73-149), does he list a *rāga* as the derivative of a *melādhikāra-rāga*; all *janya-rāga-s* are considered as derivatives of *mela-s*.

In the *Saṅgītasampradāyapradarśini* (p. 88, line 21) Subbarāma Dikṣitar proposes to give a table of seventy-two *janakarāga-s*

and under each of the 72, the name of *melakartā* also, the latter taking the *svāra-s* *Sa ri ga ma pa dha ni sa, sa ni dha pa ma ga ri sa* in that order.

Thus we find in the table the names *Kanakāṅgi*, etc., below the names *Kanakāmbari*, etc. The list *Kanakāmbari*, etc., is found in the *Saṅgrahacūḍāmaṇi* also, but there these *rāga-s* were considered as *janya-rāga-s* and not as *melādhikāra* or *janaka-rāga-s*. As stated frequently only *rāga-s* with *sampūrṇa*, *krama āroha* and *avaroha* were considered fit to be designated *melādhikāra-s*, all other *rāga-s*, being *janya-rāga-s*. It is possible that the group of *rāga-s*, *Kanakāṅgi*, *Ratnāṅgi*, etc., conforming to the requisites of *melādhikāra-s*, were artificial creations.

In the works which come after the *Saṅgīta sampradāyapradarśini*, we find the concepts of *janakarāga* and *melakartā* merged and the conditions originally laid down for *melakartā-rāga-s* being mentioned as the features of *janakarāga-s* (see South Indian Music, Book III, ch. II, p. 30). This is the system which is in operation now. It combines the *mela-ianakarāga* terminology of Subbarāma Dikṣitar and the *melakartā* of Govinda. The terms *melādhikāra* and *rāgāṅga* are not much in use now. Today it is held that *Bilahari* is a *janyarāga* of the *Śaṅkarābharaṇa janakarāga* instead of the *Śaṅkarābharaṇa mela*. The difficulties of such a shift (from the *mela-janyarāga* system to the *janakarāga-janyarāga* system) are seen when we come to the classification of *varjarāga-s* in which one or two *svāra-s* are omitted. Now when we have to classify a *rāga* like *Haṁsadhvani* or *Mohana*, we find that it has *svāra-s* in common with more than one *Krama-Sampūrṇa rāga*; so we seek other criteria of classification. We try to

see a similarity in *svāra* handling or phrasing between such a *janya* and *janaka-rāga*. Thus although *Mohana* could be classified under *Śaṅkarābharaṇa* or *Kalyāṇi* or *Vācaspati*, we would see a similarity between its *dhaivata* and the *dhaivata* of *Harikāmbhoji*, and so call it a *janya* of *Harikāmbhoji*. Similarly we would try to see a similarity between the *niṣāḍa* of *Haṁsadhvani* and that of *Kalyāṇi* in order to assign it to that *janyarāga*.

If we make such family resemblances the basis for classifying *rāga-s*, we are not doing justice to the notion of the unique individual character of a *rāga*, which is an important part of our conception of *rāga*. Classifying a *rāga* as the logical derivative of a set of *svāra-s* as in the *Mela-janyarāga* system, does not present such difficulties. In this scheme, *Mohana* could be placed under anyone of the four *mela-s* *Harikāmbhoji*, *Dhiraśaṅkarābharaṇam*, *Vācaspati* or *Mecakalyāṇi*, without jeopardising its individual character, since all that this classification implies is that all these four *mela-s* incorporate the *ri*, *ga* and *dha* employed in *Mohana*. Nothing further is implied, regarding the handling of *svāra* or any other item of practice.

The only purpose (application) of such classification can be seen in the writing of notation. In the system of notation employed in Karnatak music, the *svāra-s* are indicated by the symbols *sa*, *ri*, *ga*, *ma*, *pa*, *dha ni*, irrespective of the variety of, *ri*, *ga*, etc., occurring in the *rāga*. The variety of *ri*, *ga*, etc., taken is indicated by mentioning at the beginning of the notation, the number or name of the *mela* to which the *rāga* belongs. Whether the number of the *mela* indicated is 28, 29, 64 or 65, the

*svara-s* of the *janyarāga Mohanam* would be the same.

Another characteristic associated in the modern period with *melakartā*, is that of homogeneity. In South Indian Music, Book III, ch. II, the feature enumerated of a *janaka rāga* include "the homogeneous character of the *svara-s* in both the *arohaṇa* and *avarohaṇa*, i.e., the individual *svara-s* being of the same kind in both the ascent and descent. In other words, the notes *ri, ga, ma, dha* and *ni* are not of one kind in the *arohaṇa* and of a different kind in the *avarohaṇa*. Thus *Bhairavi*, which takes a *krama-sampūrṇa-ārohaṇa* and *avarohaṇa* cannot be a *melakartā* because it takes one kind of *dhaivata (catuḥ-śruti)* in the *arohaṇa* and another kind of *dhaivata (śudda)* in the *avarohaṇa*." This condition mentioned by Prof. P. Sambamoorthy is not met with in the earlier works discussed above. There is no chance of it being mentioned by

Veṅkaṭamakḥi and earlier authors since, for them, *mela* was a mere grouping of seven *svara-s*, and there was no question of *āroha* and *avaroha* in it. In the *Saṅgrahacūḍāmaṇi* also there is no mention of homogeneity of *svara-s*, since heterogeneity of *svara-s* in *āroha* and *avaroha* has not been conceived of. A cursory survey of the work does not bring to notice any *janyarāga* (let alone a *melādhikāra*) which contains two kinds of the same *svara* occurring in the *āroha* and *avaroha*.

To sum up, we have seen how *lakṣaṇa* travelled a long way from the *Mela-janyarāga* system of classification to the *janaka-rāga-janyarāga* system. While it would not be proper to pass judgement on the appropriateness or otherwise of any particular system, it is pertinent to discriminate between the concepts of *mela, melakartā-melādhikāra* and *janyarāga* as found in various treatises—*Courtesy, University of Madras.*

#### NOTES AND REFERENCES

*milanti vargī bhavanti rāgā yatreti, tadāśrayāḥ  
svarasamsthānaviśeṣā melāḥ |*

*Viveka* on R.V., 8. 1a, p. 79.

<sup>2</sup> *kramarūpāḥ, krama ānupūrvyā svarārohaṇameva rūpaṁ yeṣāṁ  
te, avyutkramasthāpitasvarā iti yāvat |*

*Viveka* on R.V., Ibid.

<sup>3</sup> ..... *saptasvarāśca ye |  
teṣāṅca melanam melo gītavidbhīḥ prakīrtitaḥ ||*

C.P., 4, 49d-50ab.

<sup>4</sup> *niyamenaiva saṅgrāhyaḥ ṣaḍjastatpurataḥ kramāt |  
vidyamāneṣu caturṣu svareṣvanyatarāvubhau ||  
tatratṣabhaḥ pūrvabhavo gāndhārastvanujo bhavet |*

C.P., 4, 46-47ab.

<sup>5</sup> *ye tu prasiddhamelādhikāriṇaśca dvisaptatiḥ |  
teṣāṁ nāmāni vakṣyante kramaśo lakṣaṇāni ca ||  
atha śuddhamadhyamamelakartṛṇām nāmānyucyante |*

Saṅ. C., 46.

<sup>6</sup> *kanakāambarīmelalakṣaṇam |*

Saṅ. C., p. 8.

<sup>7</sup> *mānavatyuditā sadbhistathā melāś ca pañcamah*

Saṅ. C., p. 49, verse.

*kokilapriya ityekādaśo'yamadhikāraḥ*

Saṅ. C., p. 51, verse 10.

<sup>8</sup> *melādhikāra kanakāṅgirāgamavadhārāya |*

(Saṅ. C.) Lakṣaṇagīta-s, p. 1.

*kanakāṅgimelajanitakanakāambarīrāgamavadhārāya |*

Ibid. p. 2.

*cf. prathamātkanakāṅgyākhyānmelāddhi kanakāambarī |*

San. C., p. 72, verse 1.

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## Cultural Scene in Karnataka

BY

T. B. NARASIMHACHAR

The major cultural festival of the last quarter was the 'SOMNATHAPURA FESTIVAL' arranged by the State Sangita Nritya Academy, avowedly on the lines of the 'Khajuraho festival' in the North, for three days during March. The South Zone Cultural Centre also collaborated in this venture, It attracted thousands of rural folk from the surrounding villages and towns, as they had not witnessed anything of this magnitude in the recent past. The programmes, were presented on an elevated platform in front of the ancient temple of the Hoysala Empire days, with its architectural beauty attracting tourists from all over the world. The sylvan surroundings added to the overall experience.

### *A Colourful Festival*

The festival had morning and evening sessions to project young and old talents in different fields, in addition to accomplished artistes from outside the State. Hindusthani and Carnatic-vocal and instrumental recitals, Sugam Sangita Programmes, Bharathanatyam and Kathak Dances, Harikatha programmes figured in the series. To refer to the highlights only, the famous dancer Mrs. Vyjanthimala Bali attracted the largest crowd-Rural and Urban—rising to their expectations of her great terpsichorean artistry. Kashinatha Bodas from U. P., (Hindusthani-vocal, Kathak recital by Smt.

Kumkum Dhar of U.P., Smt. Amala Patkar of Goa (Kathak) and, Smt. Kiran Sehgal of New Delhi, (Odissi), Manipuri dance by Preeti Patel and Shruthi Bannerjee of Calcutta (disciples of Guru Bipin Singh) were some of the visiting artistes who provided aesthetic experience. Much credit is due to the Academy, headed by noted Kathak exponent Mrs. Maya Rao, for the success of this festival enjoyed by so many.

### *Ram Navami Celebrations*

The usual Sri Rama Navami Music festival season began even during the middle of March and lasted till the Middle of May with a delightful concert by Dr. Smt. M. S. Subbulakshmi as the finale. This year happened to be the Golden Jubilee year of a pioneering institution, Viz., the Sri Rama Seva Mandali, Chamarajpet, Bangalore, under the dynamic leadership of Sri S. V. Narayanaswami Rao, its founder Secretary. The occasion was celebrated on a grand scale with a 50-day series of music concerts by almost all top artistes of the Hindusthani and Carnataki systems, providing opportunities to lesser known artistes also-both local and visiting. It was inaugurated on the 24th of March by the President of India. Two other institutions in the Northern extensions of Bangalore-Seshadripuram Ramotsava Samithi and the Sri Rajarajeswari Kala Niketan

Trust also celebrated this festival on a grand scale in Seshadripuram and Malle-swaram extensions. Sri Shankara Jayanthi was another occasion celebrated with music festivals by Sri Tyagaraja Gana Sabha and the Shankara Jayanthi Samithi. The Indian Institute of World Culture had arranged 'Great Composers' days with illustrated lectures by different musicians.

#### Music Workshop

The Bharathiya Vidya Bhavan has been specialising in arranging 'Music Workshops' and had arranged for Dr. M. Balamurali Krishna and Sri T. K. Govinda Rao to conduct two workshops, which meant in the case of the former-teaching some compositions of his to a batch of about 100 men and women and in the case of the latter, some well known krithis of the Trinity. But whether these satisfy the requirements of a 'WORKSHOP' is a moot point. The Bhavan continued to arrange special programmes in celebration of the D.V.G. Centenary year. The Gramophone Company of India had arranged a special function for the release of a cassette and L. P. Record of 'New Classics' rendered by Dr. M. S. Subbulakshmi. Some compositions of late Mr. H. Yoganarasimha, father Sri H. Y. Sharada Prasad, who recently retired as Press Secretary to the Prime Minister of India, were included in this cassette.

#### Palghat Mani Iyer Remembered

The Percussive Art Centre, established eight years ago in memory of the Mridangam wizard, Sri Palghat Mani Iyer, held its seventh annual festival for five days from the 31st of May. The inaugural function

was held at the Chowdiah Memorial auditorium when the 'Palghat Mani Iyer' award endowed by Sri K. K. Murthi, the President of the Academy of Music, in memory of his father late Sri K. Puttu Rao, a great connoisseur of music, was conferred on noted mridangist Padma Sri Umayalpuram Sivaraman. He was presented with a purse of Rs. 2,000, a shawl, a citation and the title 'Mridanga Kala Shiromani'. It was followed by a veena recital by Sri Chittibabu. The academic sessions and music programmes were held for four succeeding days at the 'Yavanika' auditorium of the State Youth Centre.

#### Laya Gnana

The symposium on 'Aspects of Laya' saw K. Gunda Jois, a scholar, speak about 'Tala Prasthara Krama' detailed in the ancient palm-leaf manuscripts preserved in the Keladi museum. S. N. Chandrasekhar, noted music and dance critic, pointed out that there can be no 'Dance' without 'Laya gnana' and 'Laya Matha-Bhava pitha' should be the slogan for all dancers. D.B. Harindra, a senior Hindusthani vocalist, gave a lecture-demonstration on the use of 'Laya Gnana' in Hindusthani music, without any external show of tala intricacies by the singer, leaving it as the responsibility of the Tabalji. He demonstrated this by singing in slow, middle and fast tempi with a Tabalji to accompany him. Prof. S. K. Ramachandra Rao, another eminent scholar, summed up these ideas in his presidential talk about the place of 'LAYA' in every aspect of human activities.

#### Sivaraman's Lec-dem

Umayalpuram Sivaraman gave a lecture-demonstration on mridangam-playing and

spoke at length on how one could become proficient in this art to suit the special needs of Harikatha, Dance and classical music. B. M. Sundaram, Musicologist from Pondicherry A.I.R., read a paper on Laya vadyas in general and Jalatharanga in particular, tracing their origin and citing the names of some leading exponents like Ramaniah Chetty and Anayampatti Subba Iyer. This was followed by a Jalatharanga recital by Anayampatti Ganesan of Pondicherry A. I. R., with violin and ten percussionists of the 'LAYALAHARI' troupe, young artistes of Bangalore. Veteran Bangalore K. Venkataram, Executive Director of the Art Centre, also participated in this programme on 'Gettu' vadyam. 'Sawal-jawab' type percussion exhibitions by the participants, individually and collectively was a special *solo* turn.

On the concluding day, Padma Sri Komal Kothari from Rajasthan delivered the Palghat Mani Iyer memorial lecture on 'Indian Tala heritage and folk art'. He detailed the percussion instruments used in Rajasthan-essentially in religious functions and referred to in texts of the 13-14th centuries. The effective manner in which

Kudanthai S. Jayaraman gave a concert of 'Mukha Nayanam' with the help of his mouth and hands with conventional local accompanists was admirable and duly applauded. There was a flute recital by B. N. Suresh and party, as well as a Hindusthani-Carnataki Jugalbandhi' by Vinayak Torvi and R. S. Ramakantha. Much credit is due to the organising ability of the Executive Director, Sri Bangalore Venkataram and his colleagues for the success of this festival but the audience response was not commensurate with the efforts put in.

#### Dance Camp

In the wake of the workshops on Music, the Gandharva Vidya Niketan headed by Mrs. Nandini Alva, wife of Dr. Jeevaraj Alva, the Minister for Higher Education in Karnataka had arranged a 'Bharathiya Natya Sastra Siksha Camp' conducted by Dr. Padma Subrahmanyam of Nrityodaya, Madras. It was co-sponsored by the South Zone Cultural Centre. This five-day camp saw some 50 trainees, men and women-learn the intricacies of Bharathanatyam with reference to the rules contained in Bharatha's Natya Sastra.



## Book Reviews

S. Theodore Baskaran. *The Message Bearers: The Nationalist Politics and the Entertainment Media in South India 1880-1945*. Madras Cre-A., 1981, 203 pages. 60 rupees.

S. T. Baskaran, in *The Message Bearers*, provides a useful historical survey of the interplay between politics and popular arts—plays, songs and films—during the years from 1880 to the eve of Independence. It was during this time that Indian nationalist self-consciousness grew stronger—Indians participated more and more in the political processes, and held high offices. Also during this time, unprecedented mass media burgeoned and brought the millions a common fare of information and amusement through daily newspapers, radio programs, recorded songs, and feature length films.

Baskaran demonstrates in one chapter how popular theatre contributed greatly to the rise of nationalism, and in another, how popular songs helped kindle the civil disobedience movement. The power of song and comedy should not be underestimated in the process of public opinion formation. Important performers and their songs may be forgotten now, but at the time of their appearance they excited enough political activism to be considered dangerous by the authorities. Imprisonment and being banned only gave them an added lustre.

Baskaran has availed himself of early South Indian film archives to determine just how far cinema reflected the popular beliefs and historical happenings of the time. The result is fascinating, a useful contribution to the reconstruction of a period often represented by a few major names, such as Gandhi, Nehru, Patel Tagore, and C. Rajagopalachari. This book informs us of dynamic communicators of other sorts who were active and quite significant in their own ways.

Within twenty years of its appearance in 1896 the cinema had grown into the single largest entertainment form in India, encompassing music, drama, dance, lives of saints, history, etc. During this time of accelerated change and of working out diversity's potential for concert, British censorship, concerned about topics too "sensitive" for one group or another, cramped the growth of films tackling tough social and political issues, and led to predominantly escapist celluloid song dramas. A chapter on this, as well as one on the part that films nevertheless did play in the nationalist struggle for Indian independence, provides valuable background information.

What the author generally means by "South India" is Tamil country, although some attention is paid to the Telugu stage and brief mentions of other regional forms of expression. If I have any other quarrel

with the book, it is the slighting of some aspects of "popular entertainment" which were also live components of the time. For example, the Telugu songs of Tyagaraja who became a representative of indigenous creative genius, a symbol of nationalist Hinduism, around 1930 especially, are not even mentioned. It is true the music is in the traditional Karnataka or classical South Indian style, but the performance was also popular entertainment of the times, a rallying point for patriots of both Tamil Nadu and Andhra. At least a brief mention would seem to be in order.

The introduction by historian Christopher Baker of Queens College, Cambridge, provides an overview of some historical aspects of the period, including modern

developments in the written Tamil language. The Appendix contains examples of popular lyrics in Tamil script. Notes, bibliography and glossary are filled with useful details.

The creative "message bearers," with songs of humour and hope, and plays and "talkies" speaking to the Indian peoples' self-awareness, enabled a tricky transition at the level of everyday common life. Colorful popular arts, using and so preserving the old India of regional languages and customs, also gave news of a different dawn. They delivered powerful glimpses of a modern post-colonial India before it saw the light of day.

WILLIAM J. JACKSON,

Indiana University, Indianapolis, U.S.A.

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**PRIZE WINNERS IN THE ANNUAL MUSIC COMPETITION 1987-88 OF  
SRI SHANMUKHANANDA FINE ARTS AND SANGEETHA SABHA, BOMBAY**

- |  |   |  |  |
|--|---|--|--|
| 1. Shri B. V. S. Iyengar & Co.,<br>Music Endowment—Vocal Group—I | : | Kum. Uma Natesan<br>Kum. Vidya Rajeev<br>Kum. Kalpana<br>Kum. P. R. Geetha | 1st Prize.<br>2nd Prize.<br>3rd Prize.<br>1st Prize. |
| 2. Smt. Vijayalakshmi Nathan Endowment<br>Vocal Group—II         | : | Mr. S. R. Venkatesh  | 1st Prize.   |
| 3. Vocal Group—III   | : |  |  |

**ENDOWMENT AND MEMORIAL PRIZES : VOCAL**

- |   |   |   |            |
|---|---|---|------------|
| 4. Prof. T. V. Ramanujam Endowment<br>(Thambura Prize.) | : | Kum. P. E. Geetha   | 1st Prize. |
| 5. Kalki Memorial Prize                                 | : | Kum. Hema Venkatesh and<br>Master P. E. Krishnan                | 1st Prize. |
| 6. Karugudi Sankara Iyer Memorial Prize                 | : | Mr. S. R. Venkatesh   | 1st Prize. |
| 7. Sri Ragnatha Patrachariar Memorial Prize             | : | Kum. P. E. Geetha   | 1st Prize. |
| 8. Shri R. S. Mani Memorial                             | : | Mr. Rajan Easwaran  | 1st Prize. |
| 9. Shri R. V. Murthi Endowment                          | : | Appreciation Prize<br>Mr. S. R. Venkatesh<br>Kum. Chitra Raman. | 1st Prize. |

- |                                      |   |                            |            |
|--------------------------------------|---|----------------------------|------------|
| 10. Smt. D. K. Pattammal Endowment   | : | Kum. Hema Hariharan        | 1st Prize. |
| 11. Shri S. R. Kasturi Endowment     | : | Kum. P. E. Geetha          | 1st Prize. |
| 12. Shri S. Kandaswamy Memorial      | : | Kum. Anitha Seshadri       | 2nd Prize. |
|                                      | : | Kum. P. E. Geetha          | 1st Prize. |
|                                      | : | Appreciation Prize.        |            |
| 13. Shri T. S. Subramaniam Endowment | : | Kum. Chitra Raman.         |            |
|                                      | : | Kum. Anitha Seshadri       | 1st Prize. |
| 14. Karunganti Satyavathi Memorial   | : | Kum. P. E. Geetha          | 2nd Prize. |
|                                      | : | Kum. Vatsala Saranath      | 1st Prize. |
| 15. VEENA — Group—I                  | : | Mr. Rajan Easwaran         | 2nd Prize. |
| ” — Group—II                         | : | Kum. Srividya              | 1st Prize. |
|                                      | : | Appreciation Prize.        |            |
|                                      | : | Kum. Jayashree             |            |
|                                      | : | Balubramaniam of Calcutta. |            |
| 16. VIOLIN — Group—I                 | : | Kum. Meera Mahadevan       | 1st Prize. |
| ” — Group—II                         | : | Mr. B. Anantharaman        | 1st Prize. |
|                                      | : | Kum. Sheela Prakash        | 2nd Prize. |
| 17. MRIDANGAM — Group—I              | : | Mr. Shankar Lakshmanan     | 1st Prize. |
| ” — Group—II                         | : | Mr. V. Ramash              | 2nd Prize. |
|                                      | : | Mr. V. Shyamsunder         | 1st Prize. |
|                                      | : | Appreciation Prize.        |            |
|                                      | : | Mr. R. N. Chidambaram.     |            |

SCHOLARSHIPS AWARDED TO THE STUDENTS OF THE  
SABHA'S SANGEETHA VIDYALAYA FOR THE YEAR 1987-88

ENDOWMENT	RECIPIENTS
1. S. K: Patil Memorial Music Endowment Rs. 550/- Scholarship	Master Kasturi Rangan, who is a Shanmukha Sangeeta Mani and is appearing this year for the Diploma in Music (KVC) Exami- nation of Bombay University.
2. Madhugiri Shanthveer Parvatamma Vinod Scholarship, for Vocal Veena, Violin and Mridangam, each carrying Rs. 300/-	Vocal—Kum. N. Radhika Veena—Kum. B. Priya Violin—Kum. B. Ranjani Mridangam—Master K. Kumar.
3. Lakshmi Easwer Scholarship in Vocal and Violin carrying Rs. 250/- each	Vocal—Kum. Rupa Ramakrishnan Violin—Kum. B. Gayatri.
4. Radhika Ganapathi Endowment and Tiruchi Swaminatha Iyer Endowment Rs. 200/- in Vocal.	Kum. S. Seetha.
5. Hema Malini Endowment of Rs. 1,000/- in Veena shared by two students Rs. 500/- each.	Kum. Aruna Venugopal Kum. Shanti Jayaraman.
6. Lalitha Gurunadhan Memorial Scholarship in Veena Rs. 110/-	Kum. K. Sailatha.
7. Dena Bank V. Krishnaswami Endowment Scholarship to a student in Mridangam.	Master Madhav Rao.

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## The Splendour of Shankarabharanam

Musicology no more remains a subject of dry theory. Its practical use is becoming clearer, thanks to the fervent search and endeavour of scholar-musicians. With the increased awareness of music among the younger generation and their eagerness to learn more about the 'study' of music, both theory and practice, the gap between Lakshana and Lakshaya is getting narrowed. The process of recasting Lakshana on the lines of Lakshaya is gaining momentum. And lec-dems, which frequent the scene, play a significant role to educate and enlighten the uninformed and the uninitiated.

One such attempt to educate the rasikas of Bombay recently (March) was "The Splendour of Shankarabharanam" a full-fledged lecture-demonstration, by V.V. Sri-vatsa, supplemented by audio-visuals and live and recorded musical renditions. A professional company executive-cum-scholar-composer, Srivatsa has been engaging himself in a thorough study, among other things, of ragas and has come out with interesting findings. His analyses based on Shastraic and traditional works have practical utility.

A year ago he had expounded the family of "Ranjani" comprising Sriranjani, Ranjani, Megharanjani, Guharanjani and Janaranjani, highlighting Lasya inherent in them. Another interesting lec-dem was focused on the Gowla family.

### Majesty

Now the majestic mode of Shankarabharanam. The selection of the Raga for the Shanmukhananda Sabha was appropriate as the mode, which is an ornament of Lord Shiva, is the very embodiment of Nāda and like Ākhāsha envelops the entire world musical system. That the Raga with perfectly symmetrical tetrachords has a host of derivatives ragas which not many Melakartas could lay claim to, that the king of Ragas like its Lord Ardhanareeswara, combines in itself 'gambheerya' and grace—the male-female elements—and that Shankarabharanam like Shiva Panchakshara is the fifth Raga of the fifth Chakra in the Melakarta scheme, - were all enlightening.

Quite illuminating was the analysis the speaker made of the Ābharana of Shankara, each swara taking after an ornament the Lord decks Himself with. Sa denoting Sarpa, Ri-Rudraksha, Ga-Ganga, Ma-Mruga (deer), Pa-Pushpa, Dha—Damaruka and Ni-Nishakara (moon); and the whole scheme of swara-ornaments symbolising the "esoteric progression to eternity" added to the splendour.

### Renditions

The splendour of the Raga further came alive in the practical renditions by stalwarts like Sangeetha Kalanidhi D. K. Pattammal (the speaker's guru) and Smt. Vedavalli

and recorded excerpts from doyens like Musiri, Ariyakudi, Semmangudi and others. The expositions varied from simple Geetham to complex kritis, including hymns, Padams, Javalis, Tillanas and in Talas as intricate as Simhanandana as the common Adi. Each was a gem with its own sheen.

Among the known and rare compositions presented live, mention must be made of DKP's rendering of "Sarasa Sangeetha Sahityakale" composed by the speaker as an invocation to the Raga, its notes and nuances and to the Musical Trinity who

revelled in its resonance and regality "Parāthparā Tava Pādāravinda" rendered by Vedavalli is the only composition in Khanda Rupakam and may be attributed to the innovative spirit of the speaker-composer.

The scope, the vistas the Raga opens up on application of Sruti Beda, the modal shift of tonic, were intelligently demonstrated on the Veena by Mangalam Muthuswamy, a staffer of the Sabha's Sangeetha Vidyalaya. The ensemble was inspiringly accompanied by K. Shiva Kumar (Violin) and Padmanabhan (Mridangam).

S. R.

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## Cultural Scene in Bombay

Musicians of the fair sex deminated the musical scene during March and they gave a fine account of themselves. To begin with, the vocal duet (March 12) at the Shanmukhananda Sangeetha Sabha by C. Saroja and C. Lalitha, popularly known as the Bombay Sisters, was impressive by all accounts. The opening Varnam in Dhanyasi, "Nikila", composed by their Guru T. K. Govinda Rao, made an arresting start, with its tempo setting the pace for the evening's performance. Swati Tirunal's "Sri Kumara" (Atana), brief and crisp; Poorvikalyani essayed by Lalitha and Saroja's Kambhoji and the kriti "O Rangasayee" made a deep impression. However the neglect of the Niraval aspect was felt, all the more when one considered their association with the Musiri school, the forte of which is Niraval. They could also curb their 'loudness' in singing which

hampered the melody and tonal quality of their concert. K. Usha and Trichur Narendran gave fine support on the violin and Mridangam respectively. On the following evening Geeta Raja gave a vocal recital, in which "Dayajudavela" (Esamanohari) and "Himachala"—Ananda Bhairavi) stood out as the best. Her Varali too, was good.

### Amritothsav

It was a unique way of celebrating the Amritosthsav. A violin jugalbandi by T. N. Krishnan and Dr. N. Rajam and a vocal recital by D. K. Pattammal. The jugalbandi was an experience. The spirit of understanding and appreciation they displayed for each other's style was exemplary.

Hailing from 'giant' families of percussion, the accompanists, T. R. Rajamani,

the son of the late Palghat Mani Iyer) on the Mridangam and Fazal Quereshi, (son of the great Alla Rakha) on the Tabla themselves presented a mini jugalbandi.

DKP's was a vintage concert. She rendered a good assortment of the old favourites like "Sri Rama Padama" (Amrita Vahini), "Nidhichala Sukhama" (Kalyani), "Gana Sabhaiyil" (Saranga), "Nipadamule" (Bhairavi) which brought out her gnana, bhava, laya, and sruti purity. Susheela Raman gave her vocal support, Mysore Manjunath played delectably on the violin. T.A.S. Mani (Mridangam) and K. A. Rajagopal (Ghatam) provided good percussion support.

### Sudha Raghunathan

Smt. Sudha Raghunath's music was backed by a melliflous voice, poise and a fine assortment of items. "Evarani" (Devamridavarshini), "Vishalakshi" (Pantuvrali), "Etudanilachite" (Shankarabharanam) brought out the best in her. Her swaraprastharas were neatly geared. The Ragam, Tanam, Pallavi in Shanmukhapriya set to Tisra Nata Adi talam was an erudite and a neat exercise, which clearly indicated her grasp of laya. The lighter pieces like "Om Namō Narayana" (Karna Ranjani) and a Namdeo Abhang ("Majhe Manuradha Purna Kari deva") lent flavour to the concert.

### Twin Concept: Business and Music

The Shriram Group of Companies (Madras) organised a twin concert of Karnatak and Hindustani music by Shri Lalgudi Jayaraman and Bhimsen Joshi, to celebrate the first "birthday" of their Bombay Office at Shanmukhananda Hall. Jayaraman played Hindolam in his best style. Dikshitar's "Neerajakshi Kamakshi" was pleasing to the ear. Kalyani vibrated tunefully at the hands of G.J.R. Krishnan. Vellore Ramabhadran supplied fitting accompaniment.

Pandit Bhimsen Joshi who is in his sixties, seems to go from strength to strength with each recital. The vigour and zest of his powerful voice, its malleability spellbind the audience. Opening with a Khayal in Behag Vilambit set to Trital, he expounded the Raga with an abandon. The Thumri in Jogia ("Piya Milan") was bewitching. And his famous bhajan in Bhairavi ("Jo Bhaje Hari Ko Sada") with its blend of melodic flavour and religious fervour was soul-stirring.

### Santhanam

On April 9 Maharajapuram Santhanam, after a long gap gave a concert at the Sabha, in which "Paripalaya Sarasiruha" (Pantuvrali), "Ekambresha Nayaki" (Shanmukhapriya) and "O Rangasayee" (Kamboji) built up a musical atmosphere. The pallavi in Saveri was a simple and neat presentation.

Santhanam's lighter pieces are popular. "Neerajadalanavana," "Sri Chakra," "Manave Mantralaya" etc. were a feast to the ears: "Raghavendra" in Misra Svaranjani and "Govinda Ninna," both Purandaradasa songs, were presented with a rare feeling.

### Nedunuri Krishnamurthy

On May 1 Sri Nedunuri Krishnamurthy gave an exemplary account of himself in Bhakta Rasika Ranjani Sabhn, at Anushakti Nagar. This place has a chatm of its own. The environment draws out the best from an artist. He is enabled to have a musical dialogue with the audience.

"Ramanipai" (Kedaram), "Chanitodi," (Harikamboji), "Arakimbave" (Todi) constituted a fine corpus of feeling music.

His presentations of Durbar and Begada were excellent. His pallavi in Tisra Triputa Talam (Kanda Nadai) in Begada was neat. His famous "Emayya Rama" and "Gayati Vanamali" in Durga were the lifting light melodies of the concert.

Annavaarapu Ramaswami on violin and Kamalakar Rao, on Mridangam seemed a good combination.

# தனுஷ்கோடி

By

P. K. SRINIVASAN, B.Se.

முன்னுரை:

தனுஷ்கோடி என்ற பெயரை கேட்டவுடனே ஸத்தகுரு ஸ்ரீ த்யாக ராஜரின் பக்தர்களுடைய மனதில் தோடி ராகத்தில் அமைந்த அம் மகானின் 'கோடிநதுலு' என்ற கீர்த்தனம் தான் நினைவுக்கு வரும். தனுஷ்கோடி ஒரு சிறந்த புண்யக்ஷேத்திரம். அதில் ஸ்நானம் செய்தால் ஸகல பாபங்களும் அகலும். ஏனெனில் எல்லா புண்ணிய நதிகளும் அங்கு வாலம் செய்கின்றன. தனுஷ்கோடியில் ஒரு ஸ்நானம் கோடி நதிகளில் ஸ்நானம் செய்வதற்கு ஈடாக இருக்கும்போது, எதற்காக ஊர் ஊராக அலைந்து கஷ்டப்பட வேண்டும் என்பதைத்தான் ஸ்ரீ த்யாக ராஜர் "கோடிநதுலு தனுஷ்கோடி லொணுண்டா ஏடிகி திரிகேதவே ஓமனஸா" என்கிறார் எனும் கருத்தை பொதுவாக மொழிப் பெயர்ப்பாளர்கள் வெளியிடுகிறார்கள். ஆனால் உண்மையில் விஷயம் அப்படியல்ல என்பது ஆராய்ந்து பார்த்தால் நன்கு விளங்கும்.

ஸாஹித்ய சைலி

ஸ்ரீத்யாகராஜரின் கீர்த்தனைகளின் ஸாஹித்யத்தில் அவருக்கே உரித்தான ஒரு தனிப்பட்ட சைலியைக் காணலாம். பல்லவியை மட்டும் எடுத்துக்கொண்டால், மிகவும் ஸாதாரணமான ஒரு கருத்தை தெரிவித்து ஸ்வாரஸ்ய மற்றதாகக் காணும். ஆனால் அனு பல்லவியுடன்

சேர்த்து மறுபடியும் பல்லவியை பாடும்போது மிகவும் ரஸமுள்ளதாகவும், ஆழ்ந்த கருத்துக்களை வெளிப்படுத்துவதாகவும், அமையும். சரணத்திற்கு பிறகு இதே பல்லவி இணையும் போது வேரொரு கருத்தை அழகாக எடுத்துக் காட்டும். உதாரணமாக முகாரி ராகத்திலுள்ள 'சிந்திஸ்துந்நாடே யமுடு' என்ற கீர்த்தனத்தை கூறலாம். இதுபோல் அமைந்தது தான் கோடிநதுலு எனும் கீர்த்தனமும். இப்போது இக் கீர்த்தனத்தை எடுத்துக் கொண்டு ஆராய்ந்து பார்க்கலாம்

கீர்த்தனம்:

பல்லவி.

கோடி நதுலு தனுஷ்கோடி  
லொணுண்டக  
ஏடிகி திரிகேதவே ஓமனஸா  
அனுபல்லவி  
சூடிக ச்யாமஸுந்தர மூர்தினி  
மாடி மாடிகி ஜுசு மஹாராஜு  
லகு  
சாணம்

கங்க நூபுரம் புநனு ஜனிஞ்செனு  
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பொங்குசு ஸ்ரீ ஒரு நாதுகி ப்ரேம  
தோ

பொகடே த்யாகராஜுமனவி விநவே.  
தனுஷ்கோடி பதம்:

ஸ்ரீராமச்சந்திரனை ஸுகுமமாக பார்க்கும் பெரியோர்களுக்கு, கோடி நதிகள் தனுஷ்கோடியில் இருக்கும்

போது, ஏ மனமே நீ எதற்காக வீணாக திரிகிரய் என்ற கருத்து, இங்கு பல்லவியில் தனுஷ்கோடி என்ற பதம் ஒரு இடத்தை குறிப்பதாக எடுத்துக் கொண்டால், அது பல்லவியுடன் பொருந்தாமல் இருக்கிறது. ராமசந்தர் மூர்த்தியை விட்டுவிட்டு தனுஷ்கோடி எனும் புண்ணியக்ஷேத்திரத்தை அடைய வேண்டும், ராமனைக் காட்டிலும் தனுஷ்கோடியே உயர்ந்தது எனும் பொருள் தெளிவாக ஏற்படுகிறது. தவிரவும், சரணத்தில் அவன் திருவடி மகிமையை விவரிக்கும்போது ஒருவித இணைப்பு மின்றி இன்னும் ஒவ்வாத கருத்து நன்றாக உருவாகிறது. ஆகையால் தனுஷ்கோடி என்பதால் ஒரு இடத்தை, அதாவதுக்ஷேத்திரத்தை, இங்கு த்யாகராஜர் கருத்தில் கொள்ளவில்லை என்பது சந்தேகமின்றி தெரிகிறது. அவ்விதமாகில், வேறு எவ்விதமாக பொருள் கொள்ளலாம்?

தனுஷ்கோடி—விளக்கம்

'தனுஷ்' என்றால் வில், 'கோடி' என்றால் நுணிபாகம், அதன்முடிவு. ஆகவே 'தனுஷ்கோடி' என்றால் வில்லின் முடிவு. 'கோடி நதுலு தனுஷ் கோடிலொணுண்டக' என்பதால் 'கோடிக்கணக்கான நதிகள் வில்லின் முடிவு பிரதேசத்தில் இருக்கும் போது' என்ற பொருள் வரும். இப்பொழுது அழகே வடிவான ஸ்ரீராம பிரானின் திருவுருவத்தை நம் கண்முன் நிருத்துவோம். ராமன் கைகளில் திகழ்வது கோதண்டம் எனும் வில். அதன் முடிவில், அதாவது அடிப்பாகத்தில், இருப்பது அவன் சரணகமலங்களேயாம். அவை மிகவும் புனிதமானவை. அப்படிப்

பட்ட தூய்மையான திருவடிகள் தனுஷ்கோடியில்—வில்லின் அடிப்பாகத்தில் இருக்கும்போது ஏமனமே நீ ஏன் வீணாக இங்கும் அங்கும் அலைகிரய் என்று அனுபல்லவியும், பல்லவியும் இணைந்து ஒரு அழகான தும் பொருத்தமான துமான கருத்தை எடுத்துக் காட்டுகிறது. அடுத்து வரும் சரணமும் இந்தக் கருத்தை நன்றாக உறுதிப்படுத்துகிறது.

சரணத்துடன் இணையும் பல்லவி.

நதிகளுக்குள் சிறந்ததான கங்கையின் பிறப்பு அத்திருவடியில் அல்லவோ ஏற்பட்டது. இக் கங்கையுடன் தூய்மைக்கு போட்டியிடும் காவிரி நதியும் ரங்கக்ஷேத்திரத்தில் ரங்கனின் திருவடிகளை என்றும் தரித்துக் கொண்டல்லவா மேன்மையுடன் விளங்குகிறது. 'புனிதமான நதிகளுக்குப் புனிதத்தன்மையை தரும் அந்த ராமபிரானின் திருவடிகளை த்யாகராஜன் புகழ்கிறான். ஏமனமே சஞ்சலப்படாமல் அந்தச்சரண கமலங்களையே நீ ஆஸ்ரயிப்பாயாக' என்று இக் கீர்த்தனத்தில் பல்லவி, அனுபல்லவி சரணம் மூன்றும் ஒரே கருத்தை கோர்வையாகவும் கவிதா சாதூர்யத்துடனும் தெரிவிக்கின்றன. இவ்விதம் கருத்தை எடுத்துக் கொண்டால், 'தனுஷ்கோடி' எனும் பதம் ஒரு புண்ணியக்ஷேத்திரத்தை குறிக்காது, பொருளும் பொருந்தாது என்ற ஐயம் நமக்கு ஏற்படும்.

ராமன்-ஸர்வதீர்த்தமயன்.

முடிவாக மற்றொரு முக்கிய விஷயத்தையும் இச்சந்தர்பத்தில் நினைவில் கொள்ளலாம். ஸ்ரீராமாஷ்டோத்

தரத்தில் 'ஸேதுக்ருத் ஜிதவாராஸி: ஸர்வதீர்த்தமயோஹரி: ' என்பதில். "ஸர்வதீர்த்தமய:" எனும் ஒரு நாமாவளி வருகிறது. எல்லாதீர்த்தங்களின் ஸ்வரூபமாக இருப்பதால் அன்றே ஸேதுவை இவன் நிர்மாணம் செய்து அதற்கு புனத்தன்மையை கொடுத்தான். இவனுடைய திருவடி ஸம்பந்தம் பெற்றதால் தான். கங்காநதி தூய்மையை யடைகிறது. ஸ்ரீ விஷ்ணு ஸஹஸ்ர நாமத்தில் 'மனோஜவஸ் தீர்தகரோ வஸுரேதா வஸுப்ரத:' என்பதில், பட்டர் தம்வியாக்கியானத்தில் 'தீர்தகர:' என்பதற்கு 'ஆத்மவத் ஸ்மரண கீர்த்தநதி மாத்ரேண ஸர்வபாவனாம் கங்கா புஷ்கராதி தீர்தானாம் ஹேதுவாத் தீர்தகர:' அதாவது கங்கை புஷ்கரம் முதலான தீர்த்தங்களுக்கு மற்றவர்களை பாவனமாக்கும் சக்திக்கு காரணமாக இருப்பவன் என்று இதே கருத்தை வெளியிடுகிறார்.

முடிவுரை.

'த்யானமே வரமை கங்கா ஸ்நாநமு' என்பது ஸ்ரீ த்யாக்ராஜரின் வித்தாந்தம். விடியற் காலத்தில் எழுந்து தண்ணீரில் ஸ்நானம் செய்வது முதலான வெளிப்படையான செய்கைகள் மட்டும் உண்மையான பக்திக்கு அடையாளங்கள் அல்ல என்பது அவருடைய கருத்து. அவ்வித மிருக்கும்போது, தனுஷ்கோடிக்குச் சென்று ஸ்நானம் செய்வாயாக ஏ மனமே! என்று சொல்வது கவிஹ்ருதயத்திற்கு முரண்பாடான பொருள் விளக்கம். ராமன் திருவடியை விடச் சிறந்தது மற்றொன்றில்லை. அது அவன் கையில் ஏந்தும் வில்லின் அடிப்பாகத்தில் இருப்பது ஸுக்ஷ்மமாகப் பார்க்கின்றவர்களுக்கு நன்கு புலப்படும். ஆகையால் அவன் பாதார விந்தங்களில் புகல் அடைவோமாக என்று ஸ்வா ரஸ்யமாகவும் வெகு அழகாகவும் ஸத்குரு ஸ்ரீ த்யாகராஜ ஸ்வாமிகள் நமக்கு இந்தத்தோடி ராக கீர்த்தனம் மூலமாக உபதேசம் புகட்டுகிறாரென்று முடிவு கட்டலாம்.



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# The Hindustan Sugar Mills Limited

MANUFACTURERS OF :  
WHITE CRYSTAL SUGAR  
PORTLAND CEMENT

SUGAR MILLS AT :  
GOLAGOKARANNATH (U.P.)

FACTORY :  
UDAIPUR CEMENT WORKS  
P.O. Bajaj Nagar  
Udaipur, Rajasthan



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Absolute Alcohol & Ind Alcohol  
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